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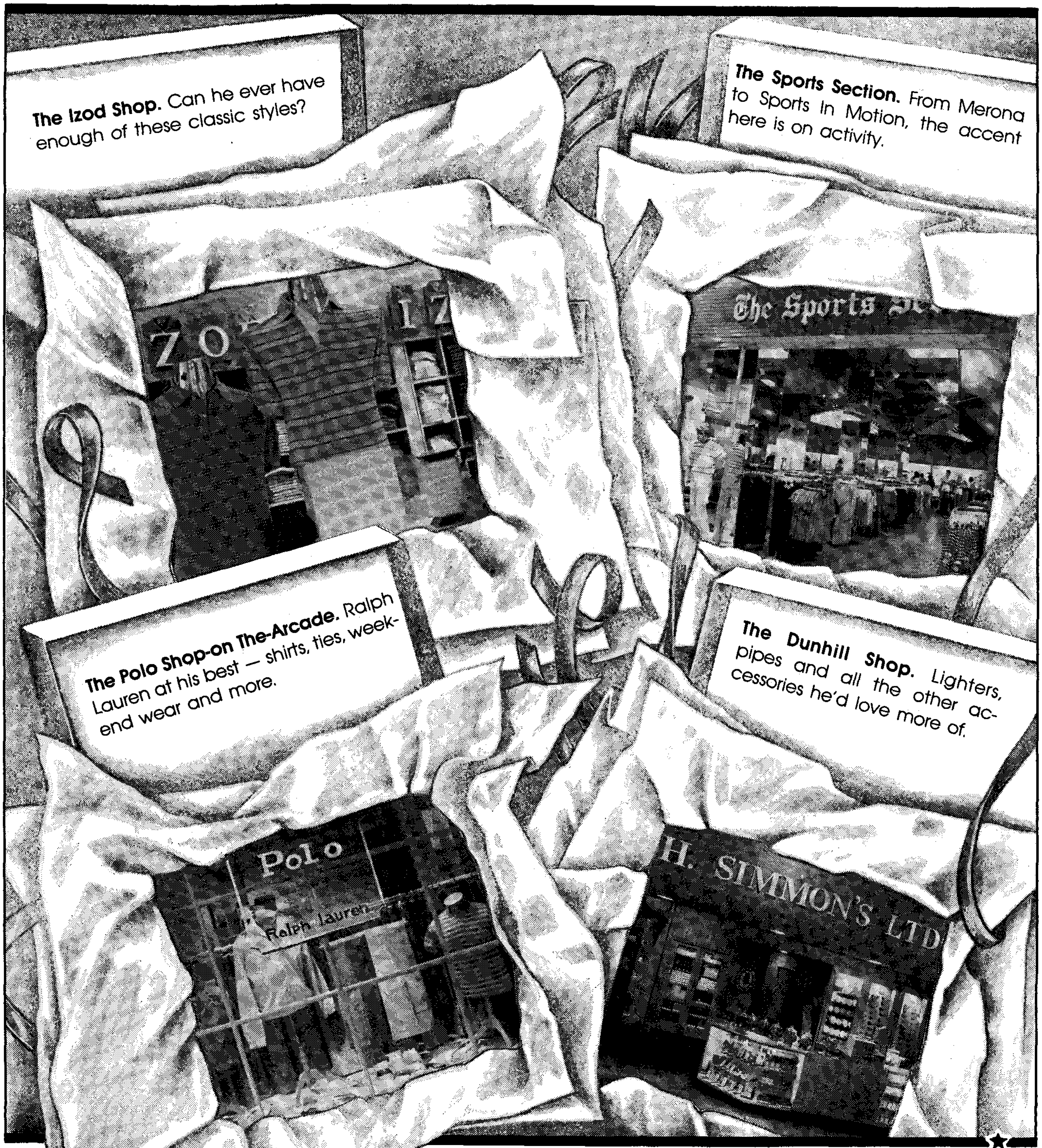

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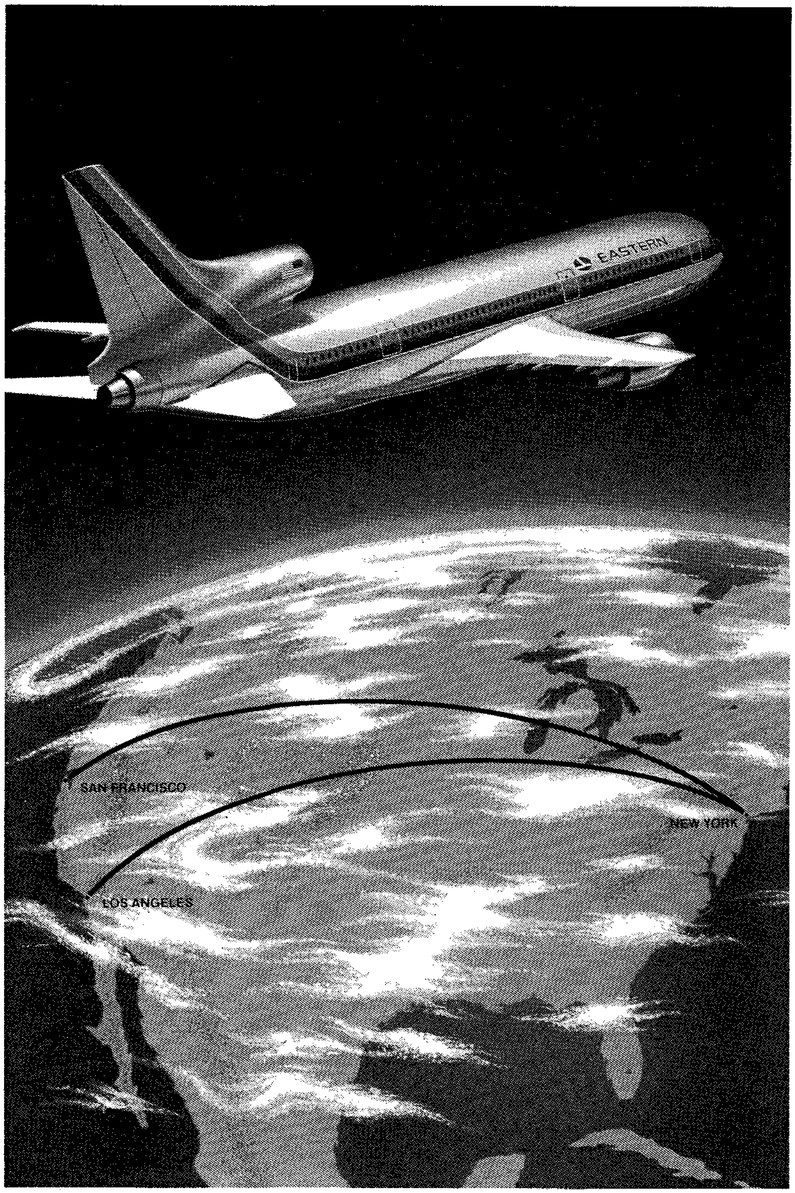

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By Nicholas Pileggi

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By Orde Coombs

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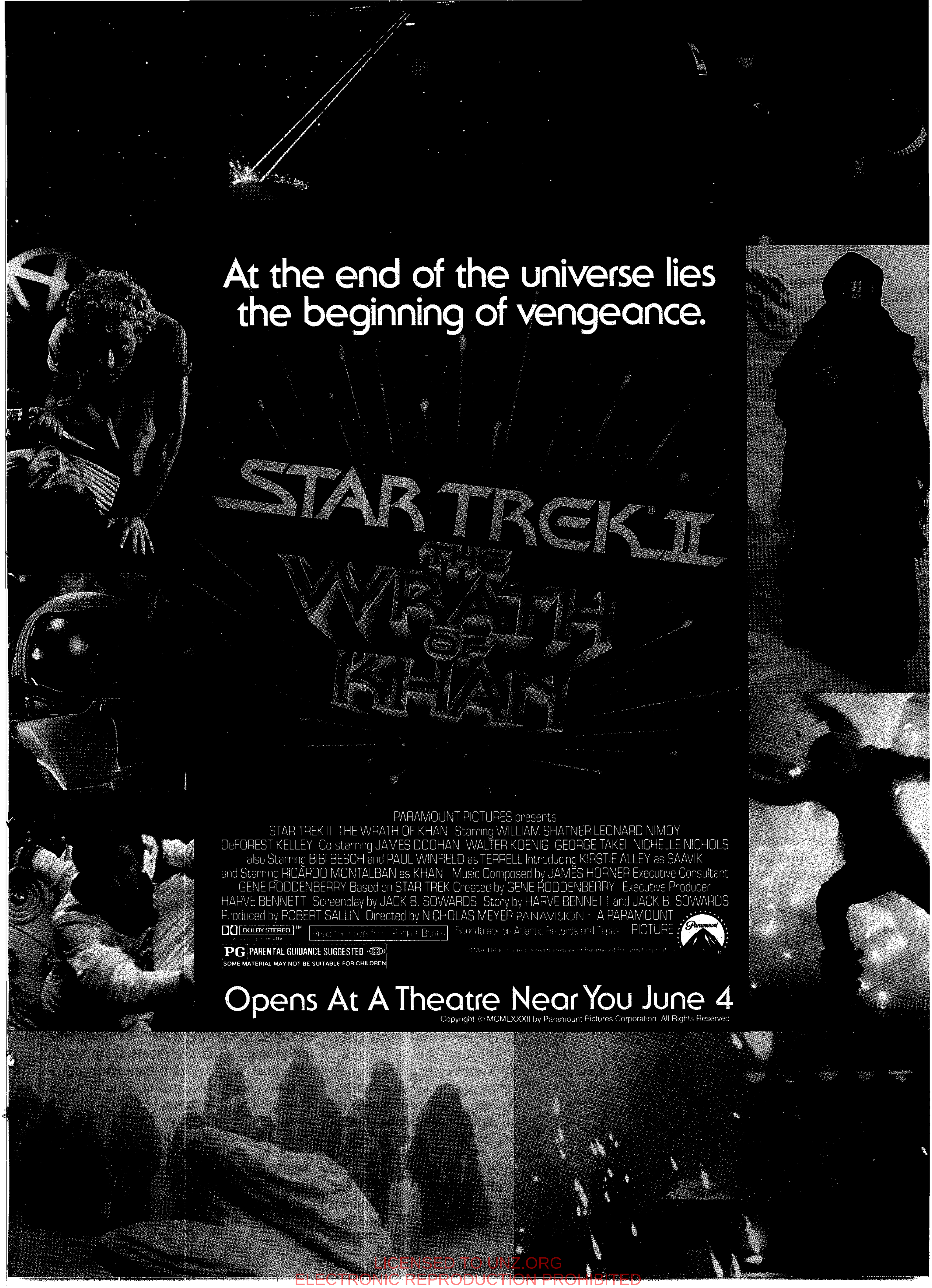
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LETTERS

Routes

FOR SHAME. AN ENTIRE ARTICLE ON GETTING around Manhattan ["Getting There: Mastering the Midtown Madness," by Michael Daly, May 17], and two measly paragraphs on bicycling. As a New Yorker who's tried every form of transportation imaginable, I'm convinced that, barring snowstorms or torrential rain, cycling is the fastest form of surface transportation in the city. And it's a lot healthier than the subway. What cyclists need now are city officials and business leaders who'll take some concrete action to encourage bicycling as a means of transportation. That means effective, well-planned bike lanes (unlike Koch's Sixth Avenue folly); secure bicycle racks in public areas and office lobbies; permission for cyclists to take their bikes on the subway during off-peak hours; and provisions for commuters to take bicycles on Conrail and the L.I.R.R.

Joshua Rosenbaum
Manhattan

WHOOPS! YOU FORGOT TO MENTION THE other major metropolitan airport, Newark International, in the section on "getting to the airports." Sixteen highway miles from Manhattan, it can be reached more quickly and cheaply by car, train, or bus than either J.F.K. or La Guardia—25 minutes door to door from the Port Authority Bus Terminal. New Jersey Transit Airport Express fare is $2.70.

J. H. Elsevier
Vice-president, Eastern Region
World Airways, Inc.
Manhattan

AS A NEW YORKER WHO LIKES TO GO *à pied,* I would like to point out that Mr. Daly's claim that "other hazardous stretches are 34th Street and Park Avenue South" knocked me off my feet for a moment. In fact, Park Avenue South ends at 32nd Street, which is where Park Avenue proper begins. It would seem that the corner Mr. Daly was thinking about is the intersection of Park Avenue and 33rd Street—the crossing of which is nearly as dangerous as the No. 2 train.

David Doty
Manhattan

Cable Talk

"BILL PALEY'S BIG GAMBLE ON CBS Cable" [by Orde Coombs, May 24] points up again to those of us outside of Manhattan Cable areas just how culturally deprived we are by being serviced by Group W Cable (formerly Teleprompter). Our "basic" service does now include Nickelodeon (fine if you have preschoolers) and Daytime (okay if you like group-therapy sessions or are hung up on food and cooking). But we have *no* 24-hour news, congressional debates the day they occur, sports coverage of sold-out events from Madison Square Garden or other nearby arenas, music, dance, or theater choices. I don't enjoy rerun or X-rated movies or nightclub acts, so I don't pay for Showtime, H.B.O., or Uptown. What with the decline in P.B.S. programming, it *is* becoming a wasteland in upper Manhattan.

Name withheld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017.*

CONGRATULATIONS ON A FINE REPORTing and writing job. However, when reference is made to losses that the article claims threaten the network, Dick Cox, president of the division, is quoted as saying, "At the moment, the qualitative side of what we do is of great interest to us. The quantitative side will come later." While that is an exact quotation, it was made in reply to a question about audience research—not the financial aspect of the network. As any businessman, big or small, knows, profits are always a concern.

Robert F. Blake
Director, press information
CBS Cable
Manhattan

The Brown Version

SO THE POWERS AT COLUMBIA UNIVERSITY ["The Columbia Lion Starts to Roar," by Edward Tivnan, May 17] don't know why students flock to Brown University. Well, perhaps instead of sourgraping about Brown's P.R., they should come for a good look-see. Brown is situated in a large National Historic District, with charming streets of seventeenth-, eighteenth-, and nineteenth-century houses. It is in walking distance of the Tony-award-winning Trinity Square Repertory Company's theater and of the exquisitely restored Art Deco Ocean State theater (the old Loew's State), which has not only touring companies of Broadway's best but concerts, opera, ballet, and appearances by famous musical artists. Then, too, a student at Brown can walk to a variety of excellent restaurants, with food as good as or better than anything one can get in New York at about a half to a third of New York prices. If that's not reason enough to want Brown rather than Columbia, one might add that Brown is only about 45 minutes from Newport and other seaside or rural spots.

Elaine Chaika
Foster, R.I.

BROWN'S APPEAL, YEAR AFTER YEAR, TO the most academically talented high-school seniors is not due to slick manipulation of marketing and P.R. techniques. Rather, it is due to the educational and personal opportunities it offers, which are unique in American higher education: (1) the educational resources of a large university coupled with the close student-faculty relationship of a small college, as well as a faculty that places primary emphasis on teaching instead of on the number of articles churned out for publication; (2) one of the most innovative, dynamic curricula in the country, which provides Brown students with unparalleled flexibility and autonomy in shaping their education; and (3) a strong feeling of community, supportiveness, and personal warmth that is all too rare on most campuses. Indeed, in a recent educational survey conducted by the New York *Times,* which ranked American universities on the criteria of academic excellence, social opportunities, and general quality of student life, Brown was rated one of the top three universities in the country.

Robert M. Siegel
Manhattan

Landmarks Decisions

WHAT CARTER WISEMAN DIDN'T TOUCH on in "Landmarks Under Fire" ["Cityscape," April 5] was the landmarks process, which is purely arbitrary. Ask any architect who has appeared, as I have, before the Landmarks Preservation Commission. The experience includes waiting for commissioners who are always late. Then you give your talk and are told to come back another time because their own architects are not there. Then you have to listen to their remarks: "What bothers me is the brick façade"; "I don't mind the brick—what troubles me is the scale"; "I don't like the arches." The architects seem to do the most talking, but the other commissioners get their professional innings in from time to time. To hell with the owner of the property—he is an encumbrance to history. All I read about in the press is the final designations. You should see how, in the process, architects are demeaned.

Edgar Tafel
Manhattan

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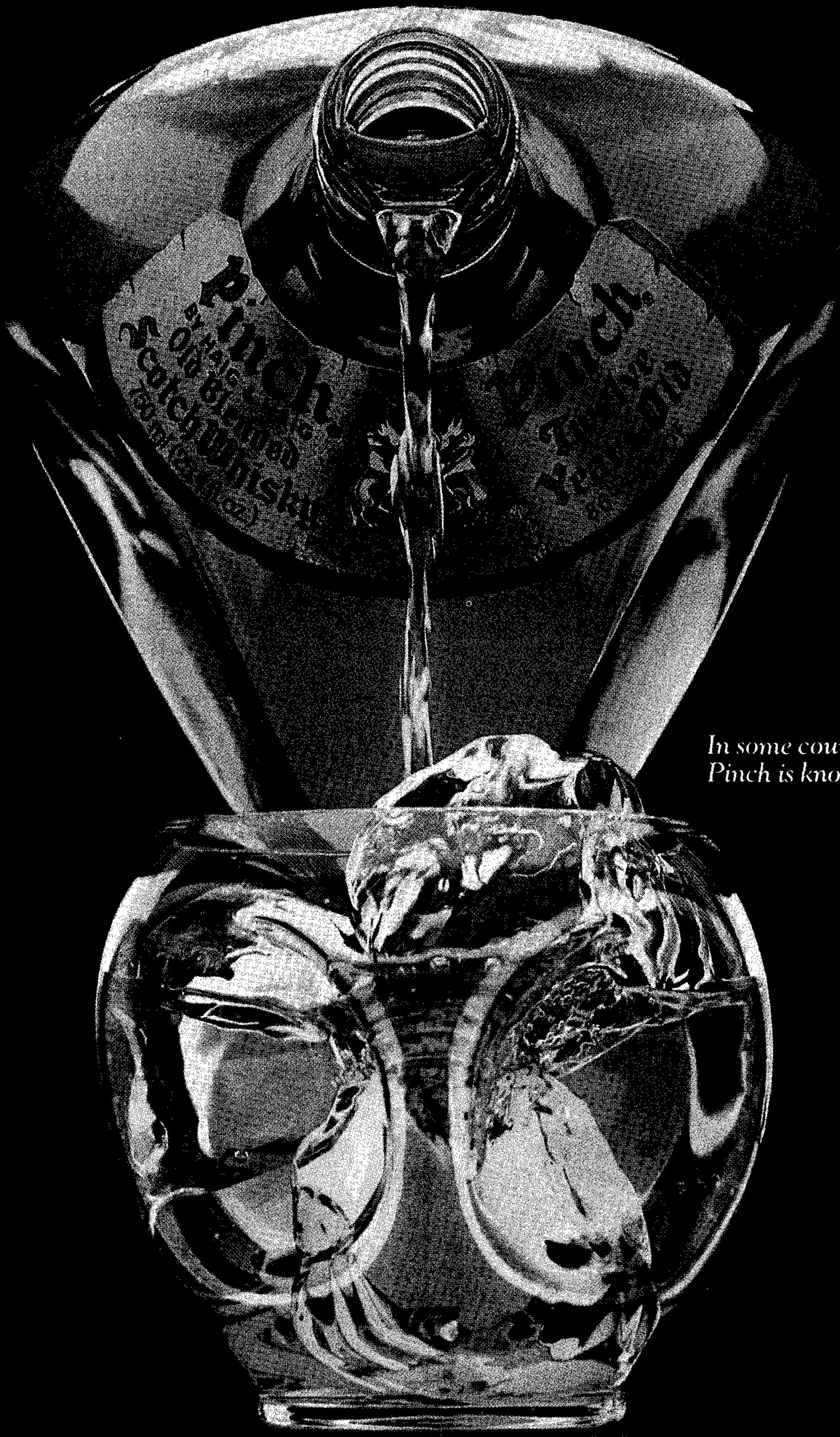
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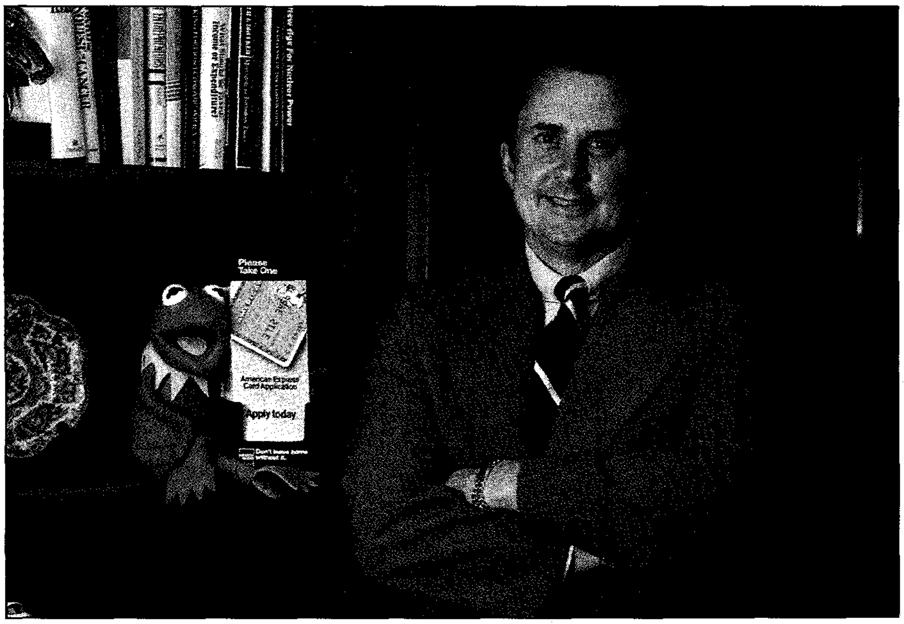
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Chairman Robinson: *Entrepreneurial spirit and a courtly southern manner.*

A Financial Supermarket

"THE NEXT 25 YEARS WILL BE A MUCH tougher environment for corporate management," says James D. Robinson III. "You've almost got to reinvent the entrepreneurial spirit. That's particularly true at large companies." Robinson, a ripe young 46, has been chairman and chief executive officer of the American Express Company for more than five years now, and he has already put his own entrepreneurial stamp on the traditionally conservative and secretive financial-services company.

While credit cards and insurance continue to be American Express's bread and butter (the Fireman's Fund subsidiary contributes about 40 percent of the company's annual earnings), Robinson has struck out boldly into cable television in a joint venture with Warner Communications, and just a year ago he negotiated a merger with Shearson Loeb Rhoades, the nation's second-largest brokerage firm.

Robinson's calculated gamble is to turn American Express into the country's premier provider of personal financial services. His vision is of a single business that can sell you everything from stocks and commodities to insurance, mutual funds, and traveler's checks, and can finance your purchases, plan your vacations, and let you take care of all of your business through a computer system hooked by cable to your TV. Finally, you can pay for it all with your American Express card.

American Express isn't the only company pursuing this package strategy. Merrill Lynch pioneered the idea of a single company purveying a wide range of financial services. The merger of American Express and Shearson followed the purchase of Bache Halsey Stuart Shields by Prudential Insurance. Subsequently, Sears acquired Dean Witter Reynolds, another large retail broker. These consolidations triggered a spate of predictions that a few large firms would soon dominate the market for financial services, but a year later the financial-supermarket sweepstakes has still hardly begun. The initial euphoria has cooled somewhat; Robinson, however, remains highly enthusiastic about the prospects for American Express, even though many observers have questioned whether these disparate components can be welded into a cohesive single organization.

"I'm not sure anyone will turn out to be all things to all people," says Robinson. "We feel we have some real advantages over Sears and Prudential, but I have great respect for them. They are going to be strong competitors."

So far, American Express has moved cautiously. Shearson operates more or less independently under former chief Sanford Weill, who has been made chairman of the parent company's executive committee. The most discernible difference is a change in Shearson's name, to Shearson/American Express. In the next few months, the firm will market a new Financial Management Account patterned after Merrill Lynch's successful Cash Management Account. With an F. M. A., an individual will be able to use a Gold Card to consolidate numerous transactions. The success or failure of this venture will give the first indication of what benefits the two companies can expect from their merger.

The strategy, as Robinson outlines it, is rather simple. "Our business has been tied primarily to payment and spending systems," he points out. "Shearson offers investment services. We feel there is going to be a major revival of savings and investment. What we see is not only a strong opportunity in both the payment and investment areas but an opportunity to combine the two."

American Express has strengths besides its position in cable that should give it an edge over its competitors. Its credit-card-processing operation, in Florida, employs the latest in computer technology, and the company continues to invest heavily in this important area. The American Express name, moreover, is one of the best known and most highly regarded in the financial-services arena, and an annual advertising budget of over $254 million maintains the good image with some very aggressive commercials. Perhaps American Express's most important asset is its list of card members. "The American Express cardholder is upscale and would be among the first to accept the concept of combined financial services," says Donald Franz, a Smith Barney, Harris Upham analyst who follows American Express.

In 1981, American Express earned $518 million, or $5.58 a share, on revenues of $7.2 billion. Its total assets at the end of last year stood at $25.1 billion. The firm is feeling the impact of high interest rates, and its fire-and-casualty company is getting squeezed, but its financing costs have been offset by income it earns from broker loans to Shearson clients. Franz anticipates that American Express will earn $6.17 a share this year, an increase of 10 percent. And in 1983, he predicts, earnings will jump to $7.80 a share as interest costs decline in the wake of an economic recovery.

James Robinson's personal style is to set long-term goals and to attain them by meeting specific short-term objectives. He pores over the company's monthly service-tracking report, which enumerates how fast credit-card applications

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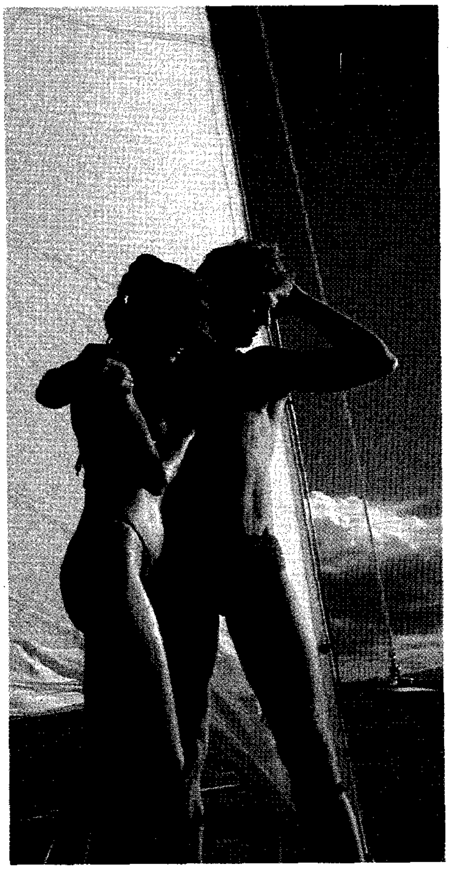

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are processed, how fast lost cards are replaced, and other minutiae. "It's one of the most interesting reports here, and really part of the culture at this company," he says.

He was born in Atlanta, where both his father and grandfather had been chairman of the First National Bank of Atlanta. After graduating from Harvard Business School, he joined Morgan Guaranty Bank, which he left seven years later after being promoted to special assistant to the chairman, Thomas Gates. Two years as a partner at White, Weld & Company, an investment-banking firm, ended when he was lured to American Express by Eugene Black, a member of the American Express board.

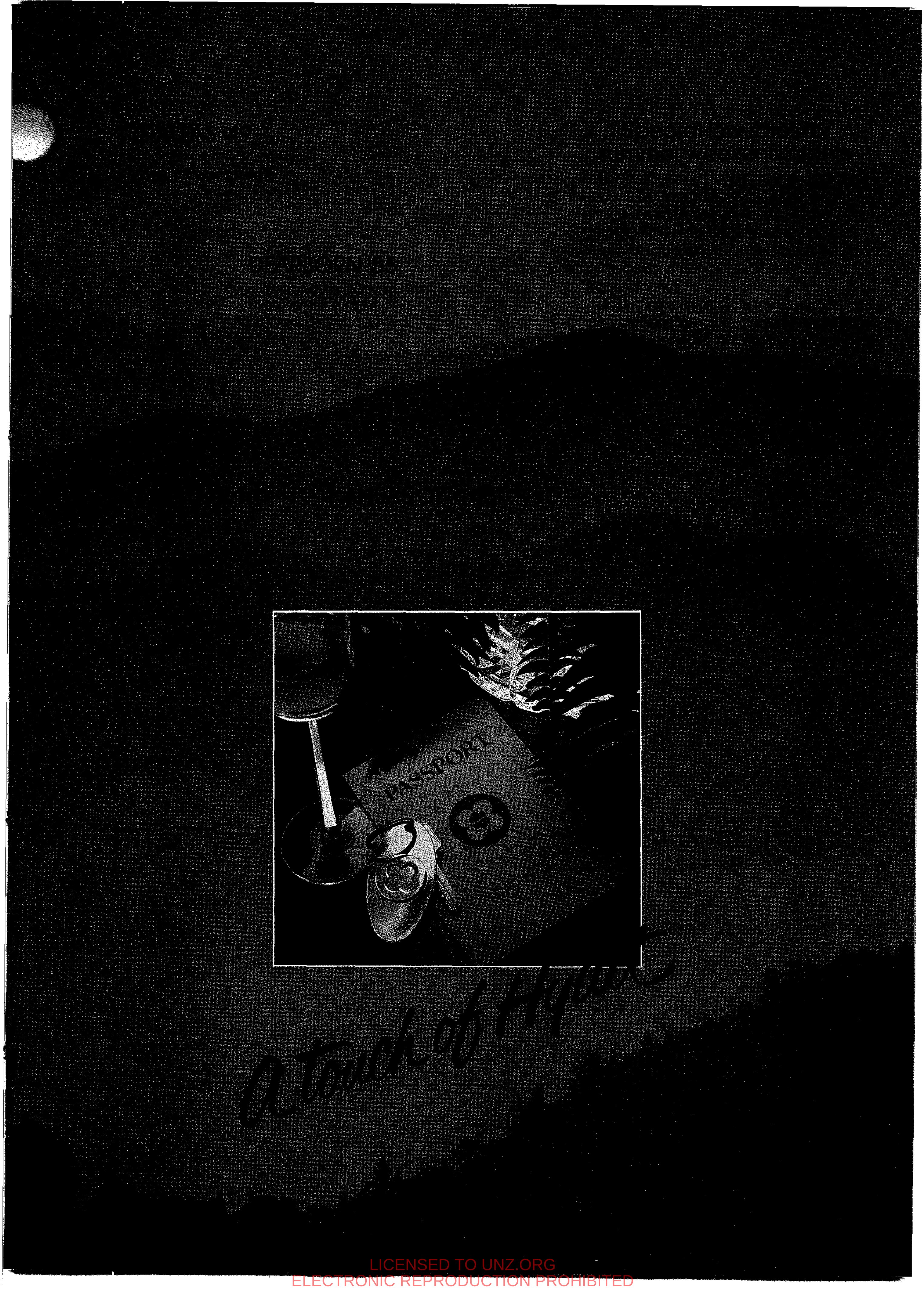
Howard Clark, longtime chairman of American Express, had indicated a desire to retire early, and Robinson joined the company with the hope of moving to the top spot. Within five years he was president, and he became chairman and chief executive less than two years later, when Clark departed.

Robinson's initial attempts to diversify American Express were hesitant and unsuccessful. Merger talks with Walt Disney Productions, among others, never went anywhere. In 1979, a bid for McGraw-Hill went awry when Harold McGraw waged a bitter defense. A focus of press attention because of his youth and his quick corporate ascent, Robinson was widely seen as inept and arrogant for failing in the McGraw-Hill takeover. He bridles at the characterization, and that failure may in fact have been a blessing in disguise in light of the company's current makeup.

Intensely disciplined, Robinson retains an affable and courtly southern manner when he speaks. He appears more boyish than even his young age would indicate, and seems always to have a healthy and glowing tan, despite the long hours he spends on the job. "My work is my avocation," he says, but he still finds time to serve on an amazing number of organizations, including the New York City Partnership, the Business Council, the Business Roundtable, the Council on Foreign Relations, and the boards of Memorial Sloan-Kettering Cancer Center, Bristol-Meyers, Coca-Cola, and Union Pacific.

Nothing about Robinson is unambitious. When American Express recently took a $2-billion, 35-year lease on the planned main building in the Battery Park City complex, the company insisted that the edifice be named "The World Financial Center." "It's not a bad address to have," he says with a smile. "American Express, The World Financial Center, New York, New York."

Only time will tell whether Robinson's entrepreneurial game plan will pay off and the company can live up to its grandiose billing. ■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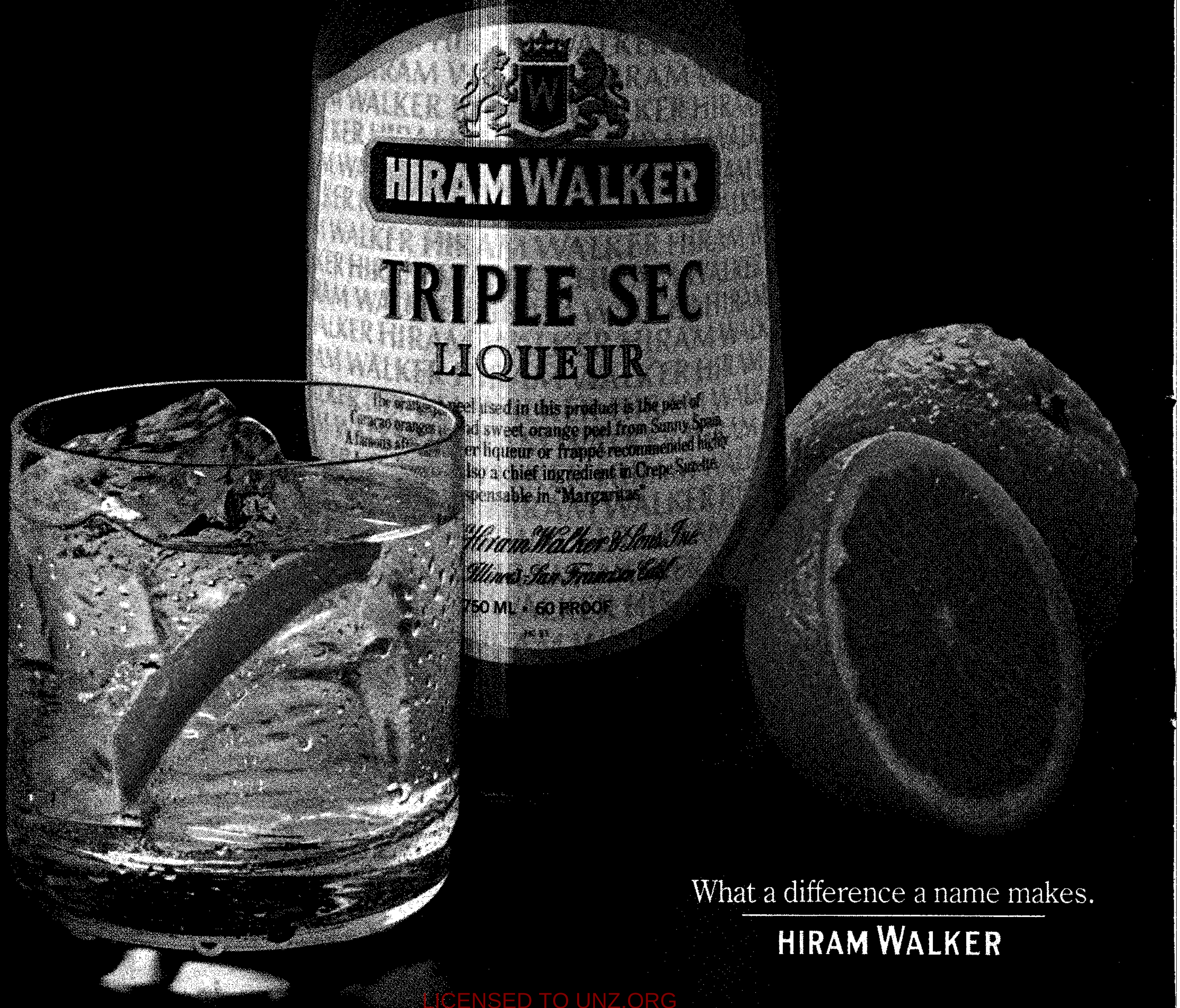
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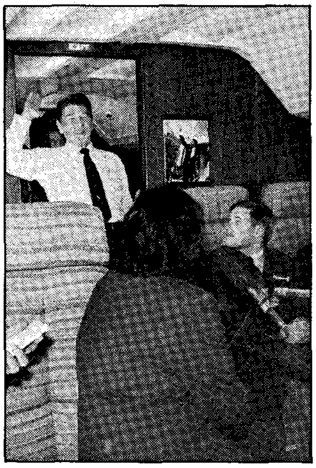
INTELLIGENCER

Reagan's Fare Deal

PRESIDENT REAGAN HAS quietly made an exception to his federal cost-cutting policies. Guests on Air Force One now fly on the nation's most prestigious plane for coach fares instead of the former "first-class plus a dollar."



Air Force One: *A bargain.*

"We felt [first-class] was arbitrary," said White House press aide Robin Gray. "We thought coach was enough."

The new fare—a dollar more than a commercial carrier would charge on any particular route—includes free liquor, food, and baggage handling. Air Force One costs $5,566 an hour to operate, but Gray said he couldn't estimate how much the reduced rates—introduced without fanfare last October—are costing taxpayers. They apply to such passengers as Republican-party officials, the press, presidential friends, congressmen, and the families of White House staffers.

One person who is unaffected by the change, however, is Julius Bengtsson, Nancy Reagan's California hairdresser. On each of the flights (as many as eight, according to one count) that he has taken with the First Lady, he has been part of the president's "official delegation," so he's gone for free, a White House aide told *New York.*

That's apparently at least something of a break with tradition: Gerald Ford paid his barber's Air Force One fare out of his own pocket, according to the aide.

Citicorp: Sign of the 'Times'

BARELY A MONTH AFTER THE *Wall Street Journal* questioned the use of Citibank's logo on 200,000 copies of a New York *Times* book about tax law, the *Times* has consented to its name's being employed in television ads for the bank's parent company, Citicorp.

"The New York *Times* gives its foreign correspondents Citicorp traveler's checks because who knows where they might end up. Accepted around the world," says the voice-over in the spots, which show a reporter buying a plane ticket to Dubrovnik, Yugoslavia.

The *Times* had "strenuously" denied that it was endorsing Citibank by allowing the logo to appear on books for distribution to the bank's customers. How about the new ads? "Some people certainly will see them as an endorsement, some people as [stating] a fact," said a *Times* spokesman. "The fact is that we issue their checks to correspondents at home and abroad, and that is what they have been authorized to say."

One problem, though: Miriana Komaretsky, the *Times* representative at its bureau in Yugoslavia, told *New York* that the paper sends her cash, rather than traveler's checks. What brand does she buy when she's traveling? "American Express," she said. "I don't think people in Yugoslavia would know Citicorp."

Stalking the Wild South Bronx

Self Service
LAUNDROMAT

Tourist attraction? *Typical Mott Haven street scene.*

FOR TOURISTS WHO WANT TO "return to the elegant and urbane world of the 19th Century," the New York Convention and Visitors Bureau has a suggestion: the South Bronx.

Visitors will find this ambience in the Mott Haven Historic District, says a travel guide that the bureau recently sent *New York.* "Notice the coal chute covers bearing the date 1874," it adds.

The district actually features a burned-out laundry and decaying townhouses, and adjoins rubble-strewn lots and a park that's said to be a hangout for dope dealers. How safe is it for tourists? "In the daytime, for a group of, say, eight people, it should be no problem. A couple, I'd be a little skeptical," said a detective at the 40th Precinct. He was puzzled by the guide's reference to "specialty shops," suggesting that might mean the local "methadone clinic and policy joints."

The guide also urges sightseers to ride the subway to any stop between 161st and 205th Streets on the Grand Concourse, in the Bronx's 44th Precinct—maybe the most violent in the city last year, with 73 murders and 2,201 robberies.

"I've visited the [South Bronx] on the subway by myself and nothing has ever happened," countered the Visitors Bureau's Jack MacBean. "We'd never point out that an area was unsafe. It would be prejudicial."

Sing Sing Guard Finally Ousted

INDICTED SING SING GUARD William Atkinson, who allegedly was involved in the 1979 shooting of a New York City cop ("Intelligencer," May 24), has been pulled off the job.

A law-enforcement source said Atkinson was removed from the prison a day after *New York* went to press with a story revealing that instead of being tried for the three-year-old crime, he was being used in a state sting operation.

"He was taken out of there because we didn't want anyone killing him," said the source. Atkinson had continued as a guard after his indictment, and had been trying to finger fellow correction officers who were suspected of selling drugs.

The source said Atkinson, still free, is preparing to testify at a grand-jury hearing the state hopes will lead to a dozen indictments against corrupt Sing Sing staff. "But we're watching him, and as soon as he's testified I think he'll have to settle the [1979] case," the source added.

BY SHARON CHURCHER

Photographs: left, U.P.I.; right, Joe McNally/Camera 5.

Artists' Block May Lose Light

A CHARITY IS TRYING TO sell its West 68th Street parking lot as a high-rise site in a move that could shut off the light for a famous block of artists' studios.

According to a listing sent to prospective buyers, the Jewish Association for Services for the Aged (JASA) wants $3.2 million for the lot, which it says is zoned to accommodate a sixteen-story building—right behind the Atelier co-ops, on West 67th Street, where four artists, including portrait painter Zita Davisson, work.

"Our livelihood depends on the north light. This would be devastating," said the artist, whose subjects have included Nancy Reagan, Muhammad Ali, and Rudolf Nureyev.

She claimed the development would also impede the light to five neighboring buildings (including the Hotel des Artistes) whose huge, north-facing windows were designed especially for painters in the early 1900s, making them a haven for many contemporary artists. "There's no other block like this in the city," Davisson said.

JASA spokeswoman Mimi Koren said the lot is for sale because federal budget cuts have forced the agency to scrimp on its services to the poor and elderly. "If the question of light to the artists comes up, we would take that into consideration," she added.

Zita Davisson: *Favorite sun.*

Is Columbia Getting 'Annie' Jitters?

DID COLUMBIA PICTURES GET cold feet after the generally tepid reviews that greeted *Annie*'s New York opening?

The megabuck movie is set for general release in most other parts of the country June 18, a day after about 125 public-television stations premiere it at local benefits. But last week, Columbia staffers called several of the stations, including WTTW, in Chicago, and WYES, in New Orleans, asking if the benefits could be pushed forward.

The studio seemed willing to pay heavily: "They offered to take out ads for us, have our tickets reprinted, and even help with our party if we changed it to June 11," said one station executive, who asked not to be identified. "Maybe they are hoping that having a week between the premieres and the general release would give them time to get a good word of mouth, offsetting the reviews."

However, the stations were unenthusiastic about changing their plans at such short notice. And a Columbia spokesman claimed that they had misinterpreted the reason for the calls.

"It's just standard procedure to ask if you could maybe move it up," he said. "How could we be worried about *Annie*? It's a blockbuster."

Argentina's Press Under Heel

THE FOREIGN JOURNALISTS recently abducted in Buenos Aires were merely getting a taste of what everyday life is like for the Argentinean press, according to human-rights activists.

Statistics compiled by groups including Amnesty International indicate that more than twenty Argentinean reporters have been killed since the current junta took power in 1976. Over 60 others are said to have vanished, while more than 300 have been imprisoned. The most notable among them, publisher Jacobo Timerman, wrote about his incarceration in the book *Prisoner Without a Name, Cell Without a Number*.

Before the fighting with Britain over the Falklands started, the violence had seemed to be ebbing. But some observers contend that this was only because the generals had so frightened the local media that it was now censoring itself.

"The Argentinean generals have the worst record in the hemisphere when it comes to terrorizing members of the media," charged Charles Perlik Jr., president of the Newspaper Guild and incoming chairman of the Council on Hemispheric Affairs.

The Argentinean Embassy didn't return *New York*'s call, but officials in Buenos Aires maintained that the latest abductions were a surprise.

Church Wants Rent Hikes

Charity cases: *Buildings owned by St. John's may get pricey.*

RESIDENTS OF EIGHT Greenwich Village buildings that are owned by a church are fighting to remain rent-stabilized in a case that could affect tenants of other religious and educational institutions.

The Episcopalian church, St. John's, on Waverly Place, claims it is not covered by New York State's 1974 stabilization law because of a clause exempting "any institution operated exclusively for charitable or educational purposes."

Accordingly, it wants to hike rents on many of the 44 apartments it owns—by as much as $600. "It's perfectly rational for a church to be included under this clause as 'charitable,'" argued Gary Rosenberg, an attorney for St. John's. A church official said its rental income subsidizes community work in the Village.

But tenant activist Alice Mehling claimed the Legislature didn't intend churches to "have a special privilege when they're operating for a profit." The State Supreme Court agreed, but was overruled by the Appellate Division, and the tenants have now gone to the Court of Appeals.

The law seems ambiguous: In the past, judges have held that the tenants of one local church were entitled to stabilization but that Cornell University property was exempt. And Assemblyman William Passannante is trying to amend the 1974 act. The lawmaker, whose district includes St. John's, maintains that nonprofit organizations should be free to ignore the rent guidelines only when their tenants are employees, students, or other people connected with their "educational or charitable" purpose.

The Court of Appeals, the highest in the state, is expected to rule shortly.

Photographs: top, Dan Cornish; bottom, Carrie Boretz.

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HOW NOW, DOW JONES?

Boom Time at the *Journal*

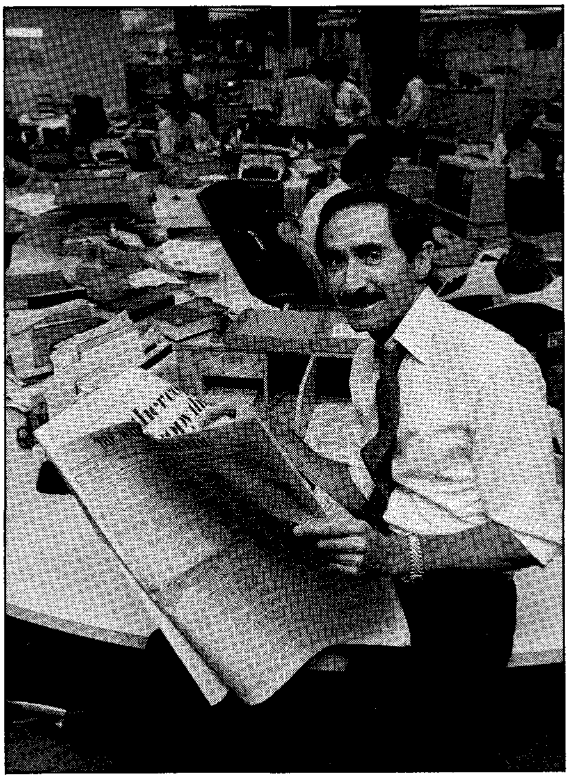
IN THE MIDST OF THE WORST ECONOMIC slump since the Great Depression, the publication that devotes more space than any other to covering that slump is enjoying an unprecedented boom. In fact, the *Wall Street Journal* is doing so well that for Dow Jones & Company this recession has been something more to write about than to feel.

Those who sit in the hushed, conservative executive suites at Dow Jones's Cortlandt Street offices are amazed by the *Journal's* strength. They once believed that diversification was the way to protect Dow Jones from economic downturns. After the company was throttled in the 1969–70 recession, it whipped out its corporate charge card and started buying—the Ottaway chain of small-town newspapers, the Richard D. Irwin textbook business, *Book Digest,* an interest in the *Far Eastern Economic Review,* a teleprinter-manufacturing company, and a second newsprint mill. Dow Jones didn't just shop; it also launched, inaugurating its computerized data-bank services, the *Asian Wall Street Journal,* and radio and TV programs. Despite all this, it's the *Journal* that has since propped up the company, rescuing the rescuers.

The weekly *Barron's,* the Ottaway papers, and a partly owned newsprint mill are wheezing a bit, and *Book Digest* is dying a costly death, but Dow Jones itself is flush—downright chipper, in fact, for a soon-to-be-centenarian. Revenues last year reached $641 million, and net income $71 million, both up more than 20 percent over the previous year, and the pace has not slackened. Indeed, while other publishers have been straining to match, let alone best, their last year's performances, Dow Jones has been lamenting all the advertisers crowded out of the *Journal.*

The nation's largest newspaper, the *Journal* is the lifeblood of Dow Jones, generating 67 percent of the company's profits. Raise the subscription price sky-high—Dow Jones upped it 16 percent this year, to $89—and charge 40 cents on the newsstand and the *Journal* still doesn't shake any readers. Circulation climbed 9.2 percent in 1980 and another 3.6 percent last year, crossing the 2-million mark.

An ad page goes for as much as $56,000, and though Dow Jones won't say how often all available ones are snapped up, each time the paper reaches 56 pages the SOLD OUT sign is posted. That happens most often in the spring and fall, especially on Tuesdays, Wednesdays, and Thursdays. A second section was added just two years ago, and more equipment has been ordered for a possible 64-page paper beginning next year. In short, the *Journal* carries Dow Jones.


Warren Phillips: *From copyreader to chairman.*

Dow Jones has other money-makers, especially its ability to do the most with its business news by recycling it, reporting it not only in print but on computer terminal, on radio via *The Wall Street Journal Report,* and, increasingly, on the tube. The company is already producing a segment for cable; a half-hour magazine show for conventional TV based on material in the *Journal* is making the rounds at ad agencies. Dow Jones is a master milker, the ace of repackaging.

The company is also an innovator. "This company has capitalized on every aspect of the new technology," says Paine Webber analyst Ken Noble. "They seem to introduce one new technological product a month." The latest was unveiled in May: a programmable radio-subscription device connected with the Dow Jones news service. You can instruct it to turn on, say, when auto-industry news is aired. If you're too busy to catch the broadcast during the day, the machine collects it on a cassette to listen to later.

Such technological advances began almost with the company. In 1897, the founders realized they had to deliver news faster, and concocted a telegraphed "broadtape." Today, the paper is printed by a massive, pioneering computer-and-satellite network begun in 1975. The company transmits facsimile newspaper pages to a satellite orbiting the earth 22,300 miles over the equator. All 25,987,500 words the *Journal* prints annually make the 44,600-mile round trip into space and back to the various plants.

The architect of Dow Jones's expansion, Warren Phillips, is a self-effacing, enigmatic man of 56 about whom, as onetime editor Vermont Royster once noted, not a lot of anecdotes collect. Next to Phillips's mahogany desk sits a Royal manual. "I've never gotten comfortable with an electric typewriter," he confesses. Two video terminals sit neglected on the windowsill, concealed from Phillips and his old-world office by ivory-colored draperies. "I'm the guy they invented those how-many-does-it-take-to-screw-in-a-light-bulb jokes about," he says. Only his bushy brows register any expression.

The Manhattan-born son of a garment manufacturer, Phillips joined the *Journal* as a copyreader after Columbia University's Graduate School of Journalism turned him down, and he became managing editor at 31. He is not alone in relying on a typewriter. Every *Journal* reporter uses one. In fact, the *Journal* may be the last major newspaper to resist video-display terminals—even the Ottaway chain has computerized, using Dow Jones money.

Dow Jones is the closest thing there is to a private public company. It's so closemouthed that company officials almost never discuss projects in development—Phillips's annual New Year's greeting in the *Journal* is an exception. And the company is very closely held. It was started in 1882 by editor Edward Jones and Charles Dow, a reporter, who, legend has it, took notes on his cuffs.

Photograph by Theo Westenberger/Gamma-Liaison.

They left a financial-news agency to set up their own company, with one other reporter, in a small basement room behind a soda fountain on Wall Street. Their product was "flimsies," handwritten sheets distributed through the area by messenger boys. A year later, Dow Jones came out with a "letter," and the year after that, the first Dow Jones stock average. By 1889, the letter had become the *Wall Street Journal.* Advertising cost 20 cents a line; the paper itself sold for 2 cents a copy. In short order came the news service and, upon Dow's death, in 1902, the purchase of the company by Clarence Barron, a 330-pound Boston tycoon.

A former employee recalls Barron, easily the most colorful character in the company's history, sitting in the stern of his yacht, munching chocolates, and dictating one memo to the male secretary on his right and another to the male secretary on his left. Barron's descendants and their spouses inherited 61 percent of the company. One granddaughter, Jessie Cox, died last month while holding court at "21." Her last words, reportedly, were "What the f--- happened to the Red Sox last night?" She was renowned not only for her salty language but for her taste for fine scotch and show horses, for her pot of baked beans at the Dow Jones Christmas lunch, and for her passionate dedication to editorial independence. Her son is a marketing executive with Dow Jones.

The company may have made business news fun, but it's not exactly a fun place itself. People don't laugh in the halls at 22 Cortlandt Street; the company officially took umbrage at the "rawness" of the recent *Off the Wall Street Journal* parody. Dow Jones's only real stab at humor (outside the sparkling pages of the *Journal,* of course) backfired. The day after Ronald Reagan's inauguration, the *Journal* ran a full-page ad in the *Times* featuring "the most familiar face in the new administration"—a clearly recognizable drawing of the presidential pompadour and forehead from the furrowed brow up. The face was buried behind the *Journal.* White House policy bars the use of the president's likeness to promote products, and once aware that it had come a hairline away from violating that policy, the *Journal* changed the ad. The newspaper was magnified, and the pompadour disappeared.

Now the *Journal*'s boasts are more conventional—a current ad pictures the *Journal* and thirteen famous buildings. "Can you pick the landmark viewed by six million Americans for more than four hours each week?" it asks.

Dow Jones people think of their company as an informal, homey place. Centennial celebrations are being held around the country for employees and their guests only. A few Saturdays ago,

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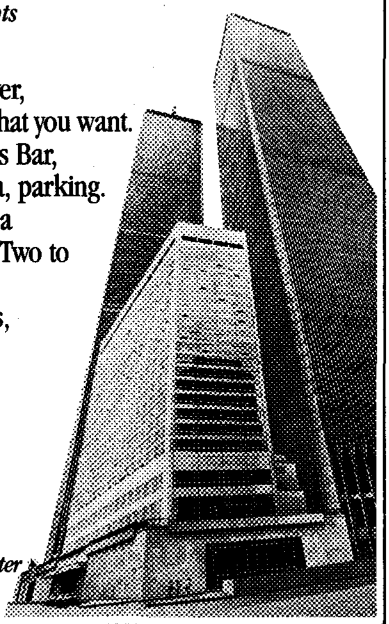

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Thursday 10-8

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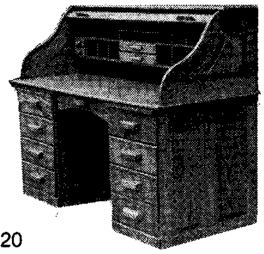


2,200 danced and dined at the Metropolitan Museum. Every morning at 11 A.M., executives from various parts of the Dow Jones "family" converge in the somber eighth-floor boardroom to chat, maybe about last night's ball game, perhaps about this morning's paper. (Phillips spends 45 minutes reading it—9 minutes less than the average reader.)

Dow Jones has been most prone to stub its expansionary toe when veering away from the business world and into general consumer publishing. In 1977, after fifteen years on life-support systems, the *National Observer,* a publication Phillips describes as a "non-essential read," was allowed to die. *Book Digest* passes away with its June issue. The monthly was purchased in 1978 for slightly more than $10 million and doctored through the years. Remedies included giving away an interest in it to the Reader's Digest Association in return for help, but to no avail. R.D. gave it back.

Even getting into cable has been painful. A year ago, Dow Jones and Knight-Ridder Newspapers abandoned their joint plan to acquire U.A.-Columbia Cablevision, the country's ninth-largest cable operation, after a bitter three-month battle during which the partners had, reluctantly, twice upped their bids. Three months later, Dow Jones finally broke into cable, buying an interest in Continental Cablevision, the nation's twelfth-largest multi-system operator.

Dow Jones doesn't just look before it leaps; it studies and plods and murmurs and hems. The European edition of the *Journal* will appear next year (seven years after the *Asian Wall Street Journal),* and the decision was reached after eight years of preparation. Some say the company will be in for a bitter fight from the *International Herald Tribune,* the *Financial Times,* and Rupert Murdoch's *Times of London.* In 1981, after more than a year of planning, Dow Jones scrapped the plan for a *Wall Street Journal Magazine,* which focus groups had raised serious doubts about. "It was the worst of *Fortune,*" says an impartial observer. "It was a non-essential read," summarizes Phillips.

Perhaps Dow Jones's biggest strength lies in its fierce editorial independence, which in 1954 cost it General Motors' advertising. After the *Journal* carried a story, complete with illustrations (yes, that happens occasionally), describing the 1955 Chevys, the giant automaker promptly canceled all its advertising orders that had *already* been sent in. The company has had other squabbles with irate advertisers, but no pullouts.

"Maybe," as Drexel Burnham Lambert analyst John Reidy puts it, "this thing—the *Journal*—is just too good to screw up." Certainly, Dow Jones has found that to be the case so far. ■

The National Interest/Michael Kramer

ALL-STAR FAMILY FEUD

Belittling Lew Lehrman

THE RACE TO SUCCEED HUGH CAREY AS governor of New York is becoming curiouser and curiouser. On the Democratic side, the early polls show that Ed Koch is surprisingly vulnerable to Mario Cuomo. When Koch announced in February, he was thought to be a shoo-in. I thought then, and wrote, that Koch might have more trouble than seemed possible, because of a latent hostility toward him. It appeared that a good many people were tiring of the mayor's macho, and while they might not wish to lose him as mayor, opposing his desire to be governor might be a neat way of sticking it to him.

Lewis Lehrman is the story on the Republican side. The same polls that have Koch and Cuomo close have Lehrman within striking distance of both. Nevertheless, the leaders (read "bosses") of the Republican establishment have declared Lehrman *persona non grata.* They don't control him, so they don't want him. Their candidate is Paul Curran, a colorless former U.S. attorney and longtime party stalwart whose main qualification for the job seems to be that he isn't Lehrman. But the New York G.O.P. isn't the only group that's having a problem envisioning Lehrman in Albany. There are some other people, in Pennsylvania, who are not too happy, either.

For those of you unaccustomed to plowing through the "B" section of the New York *Times,* let me bring you up to date. A man named Franklin Brown paid approximately $20,000 for a three-quarter-page advertisement on page B-11 of the *Times* Thursday, May 20. Franklin Brown, a lawyer, is the senior vice-president and secretary of Rite Aid, the billion-dollar discount-drugstore empire that Lew Lehrman helped build. The purpose of Brown's advertisement appears to have been twofold. The first, apparent on its face, was to attack my April 5 *New York* article, entitled "Who Is This Guy Lew Lehrman?" (which appeared on the stands March 29). The second, more subtle, was to belittle Lehrman's role at Rite Aid, thereby damaging his campaign, since Lehrman is running, in part, on his reputation as a super-businessman who would govern efficiently if elected.

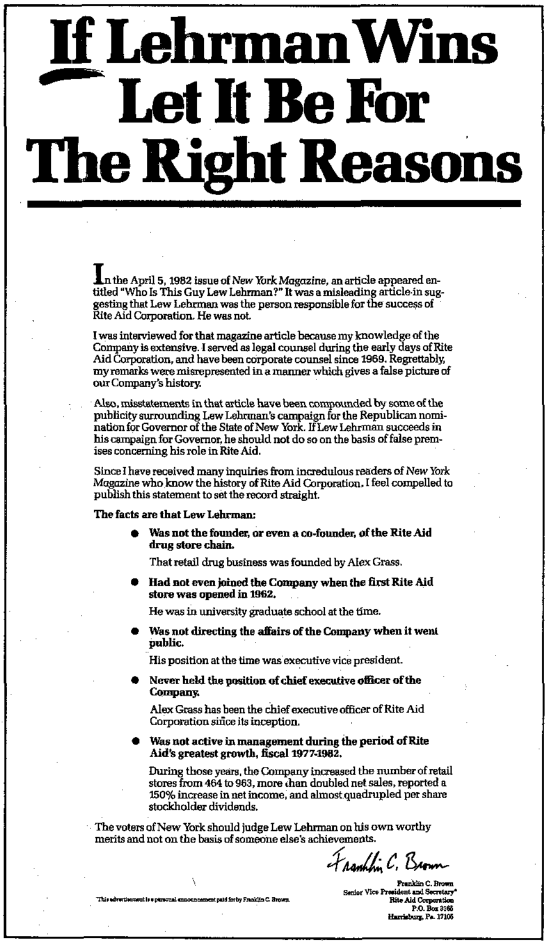
Franklin Brown was an unlikely sponsor of that advertisement. In my Lehrman piece, Brown was the key witness in behalf of Lehrman's prominence in the building of Rite Aid. Brown sought me out. He called and said he wanted to speak to me about Rite Aid, and we met the morning of March 16 at *New York*'s offices. In a tape-recorded conversation—he knew I was taping our talk—Brown sought to apportion the credit for Rite Aid's phenomenal success. This was important since there already was an ongoing campaign to denigrate Lehrman's role in the company—and it seemed that Alex Grass, Lehrman's ex-brother-in-law and Rite Aid's chairman, was a willing participant in that effort. So the testimony of Franklin Brown, an insider still employed by Alex Grass at Rite Aid, was crucial.

"I know more than Lew and Alex [about Rite Aid]," said Brown, "... simply because I was ... recording historian ... of everything that happened. I was there from before the beginning." Brown went on for 50 minutes—all recorded—giving both Lehrman and Grass credit for Rite Aid's rise. Brown said he was giving me the "truth" and added that if I was "ever put to the test," the top executives of Rite Aid would confirm what he was saying to me. Having said *that,* and while he indicated there were no absolutes, Brown concluded that "if you had to narrow it down to one person, then the person responsible for the company being a large public company today, once it got started, was Lew. ... Would the company be where it is today if Lew hadn't entered the company? No. It would be smaller."

After the piece appeared, the story became even more interesting. On March 29, Franklin Brown called me from his Rite Aid office, outside Harrisburg, Pennsylvania. He wanted me to give him the tape recording of our conversation and to swear that no such recording existed. He said, "I can live with the interview, but not with a recording." I refused.

The following Sunday, April 4, there was a United Jewish Appeal fund-raiser at the Jewish Community Center in Harrisburg. Here, briefly, is the account of Morris Weiner, who was there: "When the traveling microphone reached Franklin Brown so that he could make his pledge, he ignored it and went to the podium. He said he wanted to take a few minutes of our time to discuss the *New York* article. He said it was untrue, that his comments had been misrepresented and that Alex Grass was one of the greatest businessmen he had ever known. Then he left the podium and went over to where Alex was sitting. The two of them embraced and kissed, and then the event became something of a testimonial for Alex. People would announce their pledges, say, $500, and then they'd add an extra $200 to honor Alex."

The U.J.A. episode occurred in the middle of a period (between March 29 and April 6) when Lehrman and Grass were trying hard—at Grass's suggestion—to fashion a statement that would reflect their roles in Rite Aid's history. Ten drafts and revisions passed between the two men, and a final version was signed on April 6. It has never been released, but it says, in part, that Lehrman and Grass "together ... built



If Lehrman Wins Let It Be For The Right Reasons

In the April 5, 1982 issue of *New York Magazine,* an article appeared entitled "Who Is This Guy Lew Lehrman?" It was a misleading article in suggesting that Lew Lehrman was the person responsible for the success of Rite Aid Corporation. He was not.

I was interviewed for that magazine article because my knowledge of the Company is extensive. I served as legal counsel during the early days of Rite Aid Corporation, and have been corporate counsel since 1969. Regrettably, my remarks were misrepresented in a manner which gives a false picture of our Company's history.

Also, misstatements in that article have been compounded by some of the publicity surrounding Lew Lehrman's campaign for the Republican nomination for Governor of the State of New York. If Lew Lehrman succeeds in his campaign for Governor, he should not do so on the basis of false premises concerning his role in Rite Aid.

Since I have received many inquiries from incredulous readers of *New York Magazine* who know the history of Rite Aid Corporation, I feel compelled to publish this statement to set the record straight.

The facts are that Lew Lehrman:

- **Was not the founder, or even a co-founder, of the Rite Aid drug store chain.**

  That retail drug business was founded by Alex Grass.

- **Had not even joined the Company when the first Rite Aid store was opened in 1962.**

  He was in university graduate school at the time.

- **Was not directing the affairs of the Company when it went public.**

  His position at the time was executive vice president.

- **Never held the position of chief executive officer of the Company.**

  Alex Grass has been the chief executive officer of Rite Aid Corporation since its inception.

- **Was not active in management during the period of Rite Aid's greatest growth, fiscal 1977-1982.**

  During those years, the Company increased the number of retail stores from 464 to 963, more than doubled net sales, reported a 150% increase in net income, and almost quadrupled per share stockholder dividends.

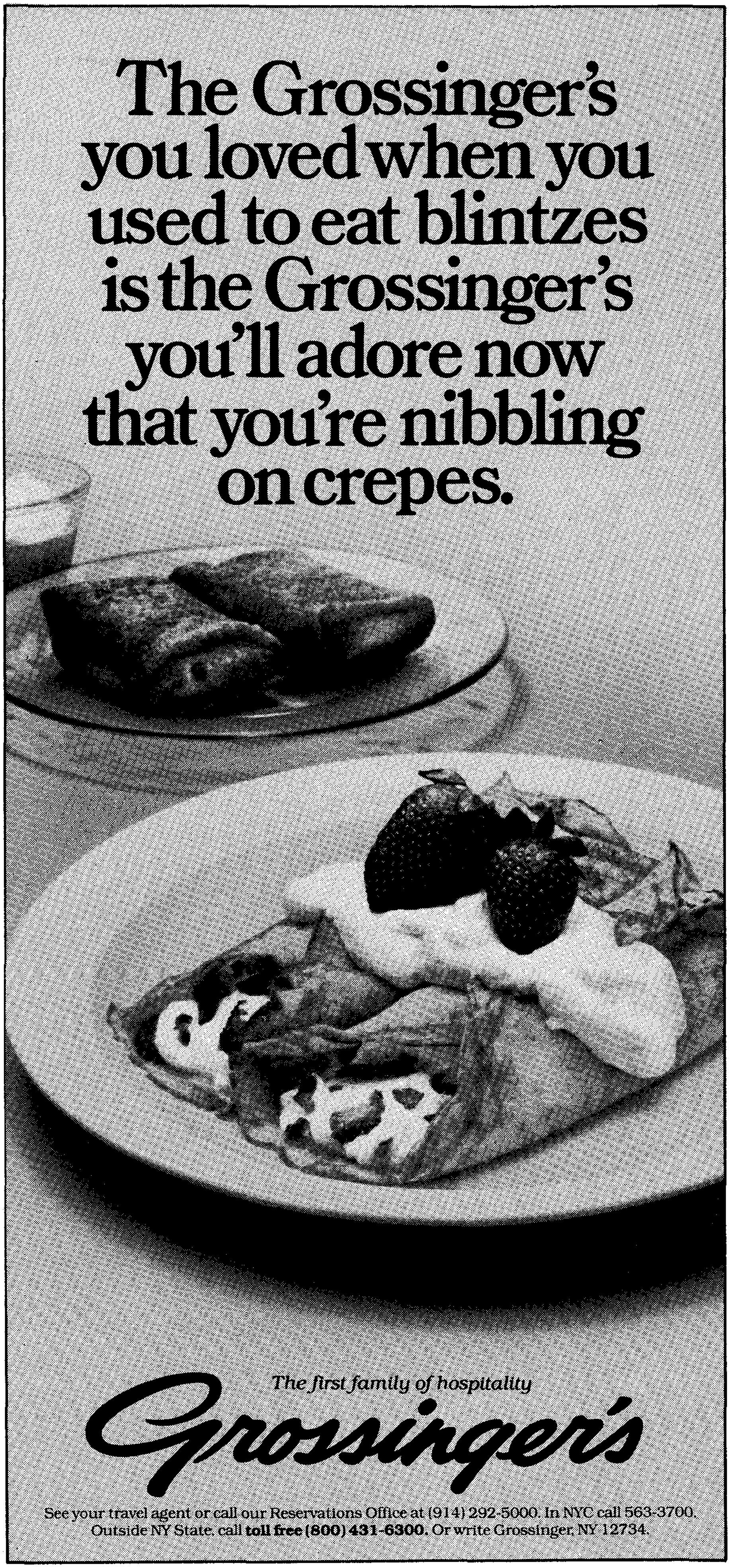
The voters of New York should judge Lew Lehrman on his own worthy merits and not on the basis of someone else's achievements.

Franklin C. Brown

Franklin C. Brown
Senior Vice President and Secretary*
Rite Aid Corporation
P.O. Box 3165
Harrisburg, Pa. 17105

*This advertisement is a personal announcement paid for by Franklin C. Brown.

A 'personal announcement': *In the* Times, *May 20.*


The Grossinger's you loved when you used to eat blintzes is the Grossinger's you'll adore now that you're nibbling on crepes.
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Rite Aid . . . [and that] during all of this *time [from 1963 until Lehrman left the* active management of the company, in 1977] Alex Grass and Lewis Lehrman managed and directed the operation of Rite Aid, together." This statement is especially interesting, given the content of Franklin Brown's May 20 advertisement, but one other event preceded its placement.

On April 21, Alex Grass filed a lawsuit against *New York* and me—and some other parties—for a total of $24-million. Grass alleges, among other things, that his role in Rite Aid's growth was diminished and that he has been harmed by my portrayal of him. About all I can say about this aspect of the story—while the suit is pending—is that *New York* is considering legal action of its own.

Brown's advertisement—which was mailed to most of the state's other media outlets, in case they had missed the *Times* that day—claimed that my article was "misleading" in "suggesting that Lew Lehrman was the person responsible for the success of Rite Aid Corporation. He was not." Notice how artful Brown is. I never wrote that Lehrman was *the* single person responsible. I merely quoted Brown himself saying that if one person had to be singled out for Rite Aid's becoming a big public company, it "was Lew."

Brown also said his remarks were "misrepresented," and he then added that "misstatements in that article have been compounded by some of the publicity surrounding Lew Lehrman's campaign." Is Brown here attacking the Lehrman campaign's own internally generated publicity material, or is he upset with the way in which the reporting (by others as well as me) has portrayed Lehrman's Rite Aid role? It's impossible to know—but the effect is easily discerned. The tone and text of the advertisement continue the campaign to minimize Lehrman's Rite Aid contributions (and to build up Alex Grass's). As contrasted with Brown's earlier comments to me, the advertisement is baffling—unless political and personal motives are assumed.

Brown's advertisement enumerated five specific points—all unexceptionable, or so carefully worded that they convey less an accurate portrayal of the company's history than a record composed of very selective facts. None went directly to the content of my article, but all, when considered in combination, detracted from the Lehrman legend.

For example, from reading the Brown advertisement—and the new Rite Aid annual report as well—one could easily conclude that Lehrman was never even the president of Rite Aid, which he was for eight years. More important, as both the joint Lehrman-Grass statement and Brown's remarks to me make clear, Lehrman, at least as much as Grass, was responsible for Rite Aid as it is known today.

Here's Brown—talking to me before the advertisement: "Alex and Lew divided up the titles ... and Alex was named chief executive officer—he was older. ... If you want to say that Alex was chief executive officer, okay, fine, and Lew was chief administrative and operational officer. What's the difference? What they did they did together. ... If you want to know who was chief executive officer ... it was the two of them, absolutely in a partnership. ... [But Lew] was the one, more than Alex, who planned the public company. And when I say more than Alex, perhaps very much more than Alex."

Does that sound like Lehrman "was not directing the affairs of the Company when it went public"—a Brown allegation that rests on the accurate statement that Lehrman's exact title at the very beginning of the public company, in 1968, was executive vice-president?

One other point. The last specific "correction" in Brown's advertisement says that Lehrman "was not active in management during the period of Rite Aid's greatest growth, fiscal 1977-1982." In terms of the dollars earned, this is true. But, again, as Brown told me earlier, while Rite Aid's sales doubled during the 1977-82 period, a more illuminating way of analyzing the Rite Aid record is to see the earlier period as one of greater growth—at least in terms of growth *rates.*

Brown once more: "There was more dollar growth in that five years [1977-82] than in any other five years ... a doubling. ... [But] there were doublings and doublings and doublings up to that [point]. There were doublings annually for a while."

The net effect of Brown's advertisement goes far beyond maligning me and *New York.* It is harming the Lehrman campaign, and it may be damaging the public image of a giant corporation; there have already been stories that take Brown's allegations at face value.

But the most curious aspect of the whole affair is that a family in which everyone has made millions is feuding—publicly and viciously.

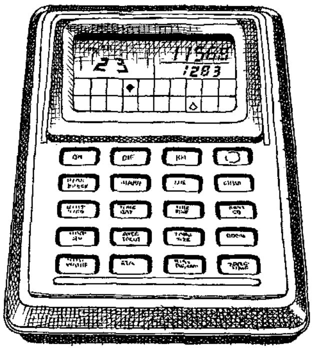
On this, Franklin Brown should have the last word, because back when I first spoke with him this was upsetting him too. "I would have thought," said Brown in March, "that Alex would have [said], 'Here's one of our boys, a member of our family going for something big, and it's something that's awfully hard to get and it can only reflect good upon us. We have to bask in the sunlight ... if he makes it.' And here Alex is. . ." And now, here is Franklin Brown too. ▬

AN ENTERPRISING EXERCISER'S GUIDE TO THE FOURTH FLOOR AT HAMMACHER SCHLEMMER

There's an enterprising side to every one of us: the desire to find a simpler, more convenient way of filling everyday needs. Hammacher Schlemmer products have always been aimed at this characteristic. That's why we introduced the first electric razor, the first home freezer and the first microwave oven.

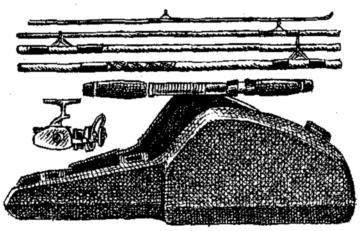
Functional innovation is what we're all about.

So anytime your enterprising side needs a little exercise, take a stroll through our store or catalogue. You'll find more than enough new ideas to satisfy you. After all, we've been working on them since 1848.



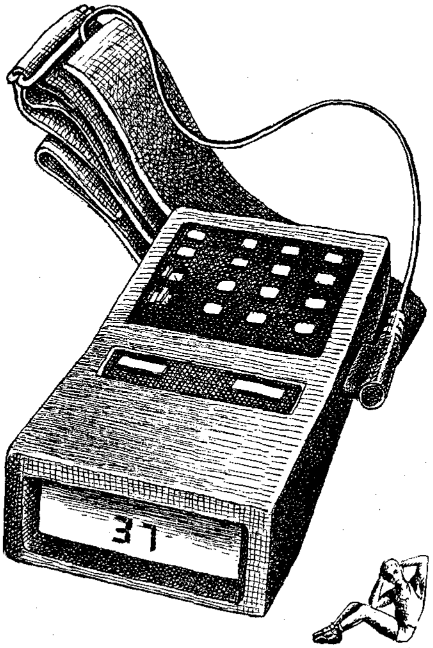
The computer age comes to biking. Our Bike Computer provides a constant flow of biking performance data on command. Easy readouts of average speed, distance to destination and estimated time of arrival. "Ghost rider" function even tells you where you are in relation to where you should be, so you know at a glance if you're pedaling too fast. Or not fast enough. Easily mounted on handlebars, for use on outdoor and indoor bikes.

Bike Computer $125.



A fisherman's travel essential. The only well-engineered foldable rod and reel we've found. 5-ft. anodized aluminum rod breaks down into five separate pieces. Fits perfectly into its lightweight 15½" by 5½" case. The built-in spinning reel has a silverplated spool. Left or right-hand retrieve.

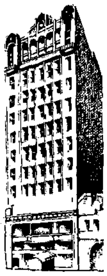
Foldable reel & case $75. (Line not included)



The Coach is watching. This mini computer monitors your aerobic fitness program. Computes your oxygen intake, measures the calories you're burning, registers your heartbeat, records miles covered and remembers your last workout exactly. It even paces your stride; audibly tells you if you're exercising at the right level or going at it too hard.

Coach Fitness Monitor $200.

Because so many of our products do new things or do old things in a new way, we've set up a special service to answer your questions about how they do it. Our **Technical Advisor** is happy to answer any questions you have about *how* our products work. Call him at (212) 421-8774, during store hours. And while you're at it, ask for a copy of our latest catalogue. We'll be happy to send one along to you.



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06197

IN AND AROUND TOWN

By Ruth Gilbert

May 31 through June 9

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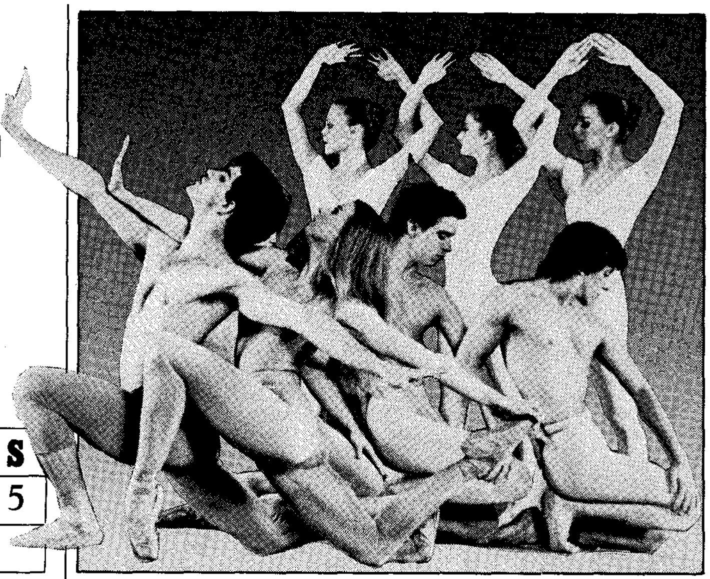


The Elgin Reopens

Remember that comfortable little movie house on Eighth Avenue called the Elgin? It has, in the past year, been gutted, remodeled, and decorated, and is now the Joyce Theater, home of the Feld Ballet, which presents a four-week season of dance there June 2 through 27, opening with a gala benefit during which *Circa* (left) will be performed.

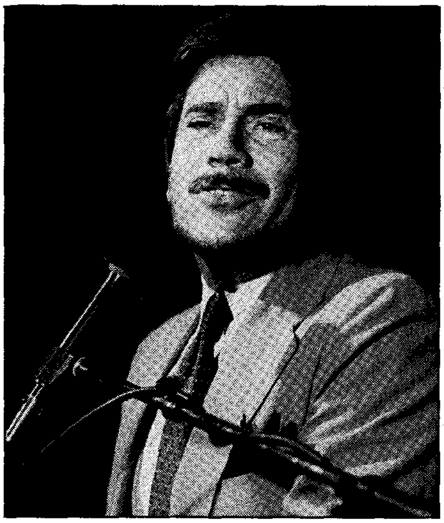
Cool off at the movies. *Star Trek II,* starring, of course, William Shatner and Leonard Nimoy, opens June 4 at Loews' Orpheum 2, State I, and 34th Street Showplace. *Gregory's Girl,* a Scottish film about a sixteen-year-old who doesn't know whether he's coming or going, is at the Lincoln Plaza. And *Poltergeist,* a Steven Spielberg thriller calculated to keep you in gooseflesh, opens June 4 at Manhattan 1 and 2 and other local theaters.

Mired in Detail

Jules Feiffer's new play, *A Think Piece,* stars everybody in this picture (right), including the shaggy one front and center. It's a comedy about trivia—trivia that is inundating the lady of the happy-looking household. Now in previews at Circle Repertory Company.

Whyte Sounds

Pianist-singer-composer Ronny Whyte (right) sings songs about New York during his one-week stint at Astor's, in the St. Regis–Sheraton hotel, beginning June 1. Bassist Frank Tate and a flurry of guests like Robert Morse, Fran Warren, and Margaret Whiting will assist him opening night.



Four Winds

An ensemble with an informal manner in formal places, the Amherst Saxophone Quartet makes its New York debut at Carnegie Hall June 7. On the program: works by Glazunov, Jean Absil, Paul Creston, Stephen Parisi, and Eubie Blake. Bobby Short will introduce the four.

Politics as Usual

Don's Party has won six awards in Australia, including one for best director (Bruce Beresford, who gave us *Breaker Morant)* and one for best screenplay. It concerns eleven people who get together for an election-night party—here (left), some guests discuss politics. Now at the D. W. Griffith.

Photographs: top, Lois Greenfield; center, Carol Rosegg; center right, Linda Alaniz/Martha Swope Associates.

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New York

Invasion of The Body Snatchers

By Nicholas Pileggi

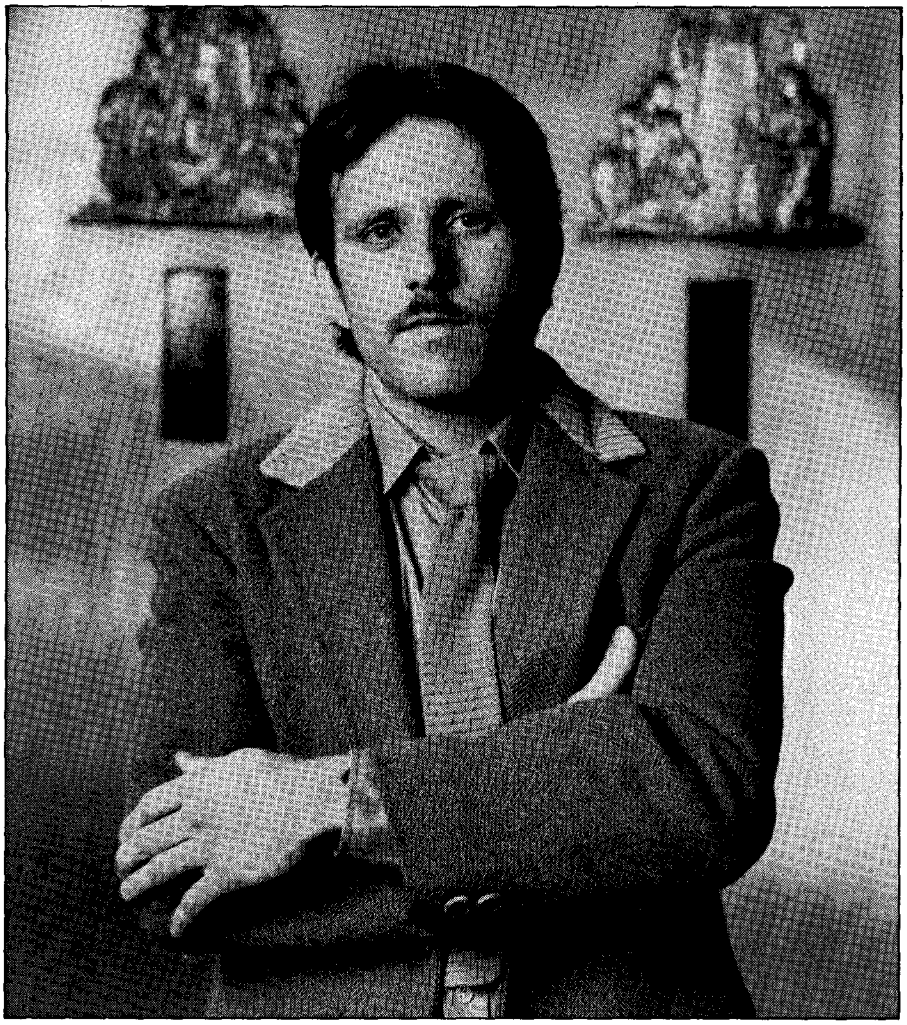
ELIZABETH O'HARA* COULDN'T believe that the young man who'd pressed a bone-handled steak knife to her stomach and stolen her pocketbook would be set free. But there he was, after pleading guilty to first-degree robbery, walking out of the court in the custody of a drug-treatment counselor instead of going to jail.

The thing that most angered Mrs. O'Hara, however, was the fact that the mugger wasn't even an addict. Her husband, who is a doctor and who had caught the youth shortly after the robbery, insisted upon seeing the medical data that justified the judge's decision.

"I was so outraged," Dr. James O'Hara said. "I wrote a letter to the court saying that as a physician I saw no proof that my wife's confessed assailant was an addict. I asked how much methadone he had been given during his three weeks in jail awaiting trial. I asked to see a record of his detoxification. I wanted to know who saw his needle tracks. I was told there weren't any records. The kid had simply been sent to the Elmcor drug program, in Queens, instead of jail."

The youth, sixteen-year-old John Marshall, of Manhattan's West Side, who was a suspect in sixteen similar knifepoint robberies of women, didn't find himself in the Elmcor drug program last year by accident. Like hundreds of other muggers, car thieves, and burglars, he had been recruited by a "body snatcher"—one of a tiny clique of court-savvy drug counselors who prowl the city's criminal-justice system looking for potential patients.

Marshall was taken to Elmcor without undergoing a medical exam, without proving he was addicted to a hard drug, such as heroin, and without having a history of hard-drug abuse.



Chuck Larsen, of Odyssey House: *Searching for people to keep beds—and coffers—filled.*

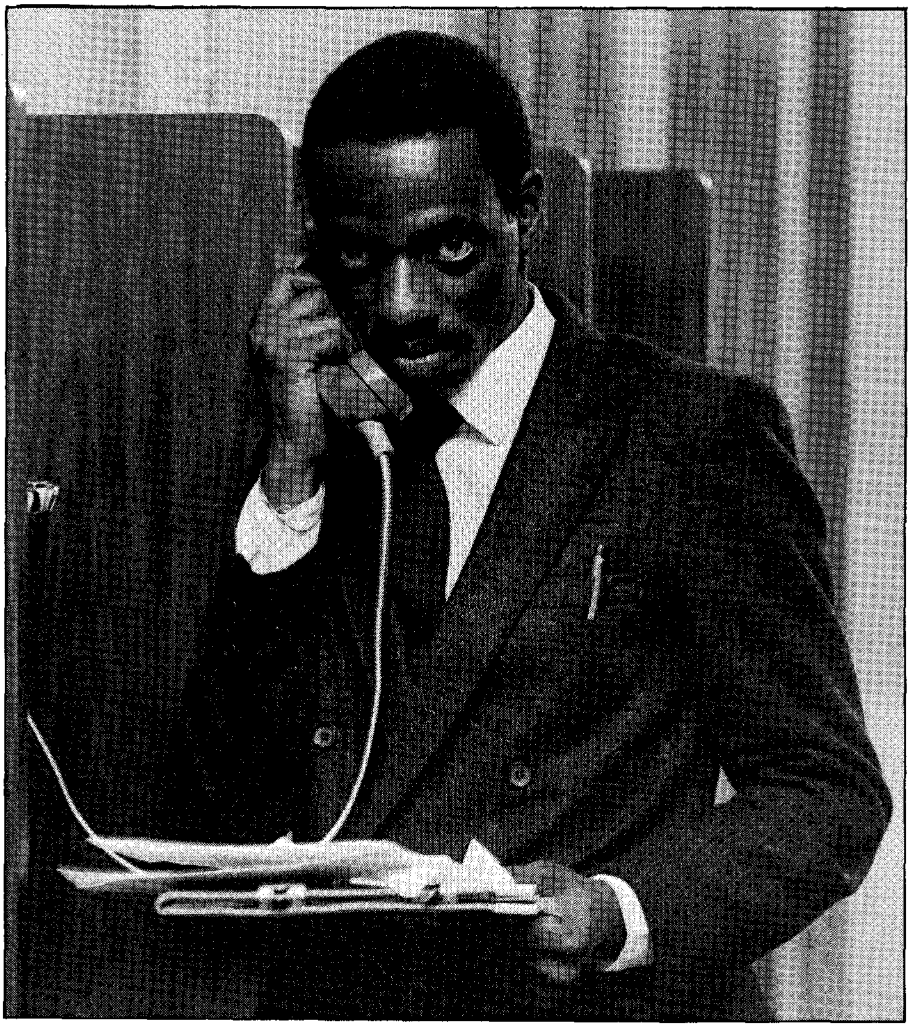
But drug problem or no, Marshall's assignment by the court to Elmcor represents a curiously convenient arrangement on several fronts. It's good for the treatment centers, which get paid by the number of patients they serve; good for the judges, who are spared the discomfort of sentencing someone to jail; good for the prison system, which is able to save a few beds in its overcrowded cells; good for the defense lawyers, who keep their clients out of prison; and good for the criminals, who get to stay on the street, not behind bars. Indeed, sending John Marshall for drug "treatment" was ideal for just about everyone concerned with criminal justice—except the public.

**The victim and her husband have asked that their real names not be used.*

Photographed by Joe McNally/Camera 5.

"...Savvy drug counselors stalk clients in the courts..."

THIS INVASION OF THE BODY snatchers amounts to a remarkable turnaround for privately run and publicly funded treatment centers such as Elmcor Youth and Adult Activities, Odyssey House on East 6th Street, Phoenix House on West 74th, and Samaritan Halfway Society in Forest Hills. Most of the state's drug programs were started in the late 1960s and early 1970s by doctors and ex-addicts. At first, they were mainly privately supported therapeutic centers designed to deal with heroin addiction. In their early days, many of these programs were struggling, innovative, and almost outcasts from the criminal-justice system.



Allen Johnson, of Phoenix House: *Even for miracle men, times are getting hard.*

They are hardly outcasts anymore. Last year, the state's 340 drug programs received most of the $156 million disbursed by the New York State Division of Substance Abuse Services. Many of the centers have grown into multi-million-dollar empires. Odyssey House, for example, which was founded in 1966 by Dr. Judianne Densen-Gerber with seventeen addicts in an East 109th Street tenement, now has branches as far away as Australia and New Zealand.

While the state's 30,000 methadone-maintenance patients are the largest block of drug-program consumers, an additional 17,000 people are enrolled in treatments ranging from group therapy to residential living—so-called drug-free programs that don't use methadone or other drugs as part of their cure. And many of the "drug" programs don't even limit themselves to curing drug problems. They've blossomed into virtual therapy supermarkets, providing treatment for everything from glue sniffing to child abuse.

They've also developed into highly sophisticated and well-organized fund-raising factories. Celebrities are trucked in to raise millions annually via banquets. Politically smart administrators figure out ways to add to government subsidies by garnering millions from welfare payments, food stamps, school-lunch money, and supplemental security income—all of which were originally intended to aid the patients directly.

The people who make this whole industry possible, of course, are the drug abusers, and since government funding usually depends to a considerable degree on the number being treated, body counts of the highly elusive patients are very important.

Enter the body snatchers.

AROUND THE COURTS AND PRISONS, people like Elmcor's Willie Martin, who recruited John Marshall; Allen Johnson, the lean and street-smart representative of Phoenix House; and Chuck Larsen, of Odyssey House, where Marshall finally wound up, are such familiar figures and so well versed in the law that they move effortlessly behind the normal barriers of justice. They interview prisoners in the tiny holding pens behind the courts and confer with judges in private huddles behind the bench. They flip through stacks of criminal complaints in the search for likely candidates. And they race from court to court, responding to the latest tips that come over their beepers on where to find "warm bodies." Last year, according to its funding request, Phoenix House spent $3,000 on its beeper system alone.

On most days, the body snatchers—many of them graduates of drug therapy themselves—can be seen drumming up business around the courthouse corridors and lunching spots, chatting it up with social workers, probation officers, and attorneys. They have wallets full of telephone numbers and pass out business cards like eager salesmen.

They are virtually the miracle men of criminal justice. They can walk into a court, get the judge's approval, and walk out with a prisoner, past gaping cops, prosecutors, witnesses, and victims.

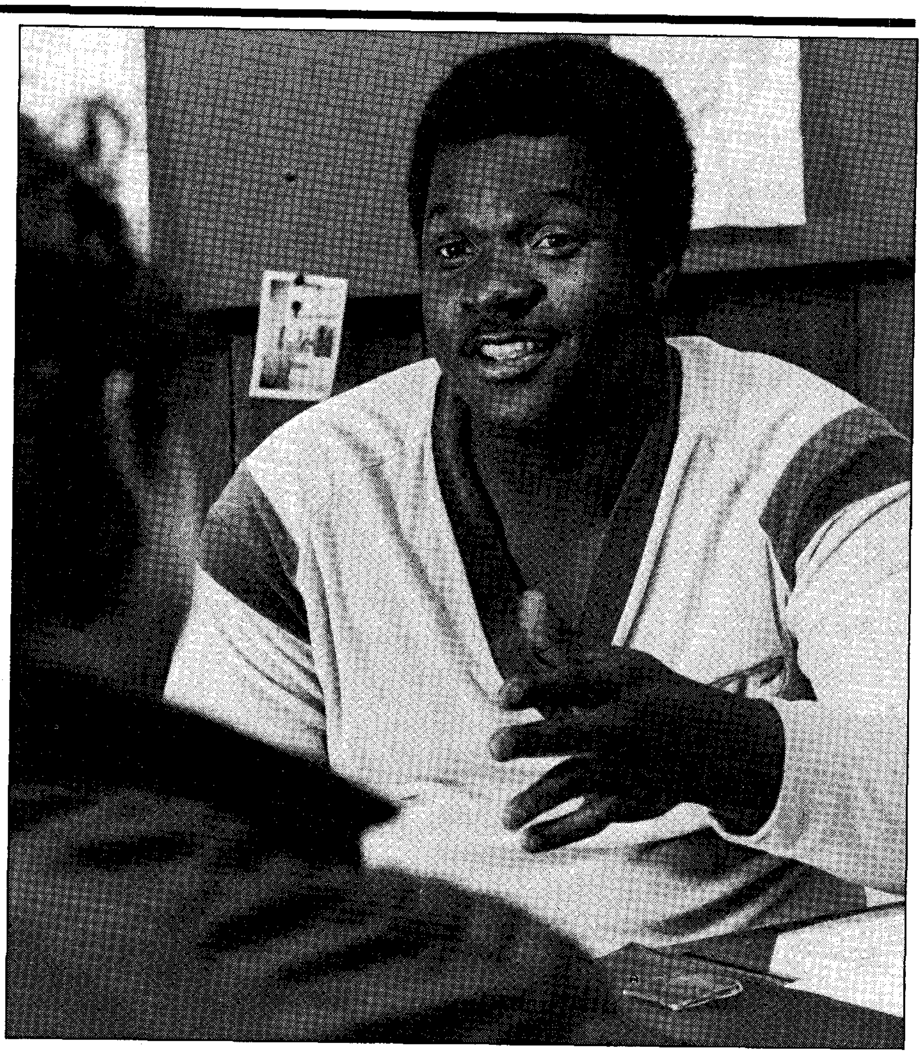
But, even for miracle men, times are hard. Because of an increase in mandatory jail terms for repeat felons and a decline in the heroin-addict population, there are fewer bodies to be snatched for treatment today. Some programs have become so desperate to fill empty beds that they can't be very selective, no matter their original intent. Sometimes a prisoner who has sent letters to several programs shows up in court and is suddenly swamped by body snatchers looking to fill their quotas.

"We try to be careful," Allen Johnson said. "We have a saying about not recruiting anyone for a dorm you don't want to wake up with in the morning."

At stake for the treatment centers are millions of dollars in government funding. Last year, Phoenix House received $6.6 million, Samaritan got $5.1 million, and Odyssey got $1.4 million in federal, state, and local funding.

A lot of the government money is

“. . .Today, burglars who smoke pot and muggers who



Leon Jackson, of Elmcor: *“They come in and walk out and we can’t do a thing about it.”*

generated by drug-free residential houses, where most of the ex-cons and defendants recruited by the body snatchers end up. These range in size from Elmcor, with only eighteen beds in its single Corona facility, to Daytop Village, with a thousand patients spread through eleven houses statewide. Right now, there are 24 of these residences in the city, housing about 3,000 people—each of whom can represent about $22 per day in state funding to the sponsoring treatment center.

The administrators of the city’s residential centers claim they do not know what percentage of their clients are recruited from the criminal-justice system, but they do acknowledge that a large percentage have been in trouble with the law. Elmcor, for example, states in its funding requests that a majority of its recruits come from the courts.

DURING THE LATE 1970s, when the effects of methadone maintenance depleted the heroin-addict population, it became hard to fill beds at the treatment centers. Drug-free programs had to find a new dependent population or run the risk of losing funding. As a result, they altered their therapeutic techniques to accommodate non-addicts and included as potential clients all those with “drug-related” problems. Today, burglars who smoke pot and street muggers who take amphetamines are fair game to the body snatchers. The “drug-related problem” turned into a semantic key that has unlocked many a crook.

John Marshall, for instance, gained entry into Elmcor by claiming to have smoked grass and by having once been treated at St. Luke’s Hospital for an overdose of angel dust. While that was the extent of his drug abuse, it was more than enough under the current loose criteria for Elmcor to accept him at its residential center; for Criminal Court Judge Benjamin Lander, sitting in Manhattan Supreme Court, to authorize the arrangement; and for the state to pay for the treatment.

Not only are the criteria for admission vague, but they vary greatly among programs and even within the same program on different occasions. When Elmcor accepted Marshall, with a first-degree-robbery charge pending against him, Kevin McEneaney, of Phoenix, said it would not accept such a person into its residential treatment center.

“We don’t want career criminals with 27 misdemeanor arrests and outstanding warrants,” McEneaney said.

Yet, on March 24, after William Hawkins pleaded guilty in a petit-larceny case, Phoenix House tentatively accepted him into its program, despite the fact that he had one previous felony conviction for gun possession and fourteen misdemeanor convictions for everything from running games of three-card monte to possession of burglary tools.

When asked about this, McEneaney said no one in court told his recruiter, Allen Johnson, that Hawkins had a record. “The D.A. and Hawkins’s defense attorney went to the bench and agreed to put him in a program if he pleaded to a misdemeanor,” McEneaney said, “but no one told us what we were getting. They can’t have it both ways. They can’t turn people over to us without giving us enough information to know whether we want them or not and then criticize us when it doesn’t work out.”

Hawkins was a poor choice: He ran away from Johnson on his way to the program and hasn’t been seen since.

Experienced defense attorneys often get in touch with programs on behalf of their clients in an effort to trade a steel bunk on Rikers Island for a bed in a neighborhood drug center.

In addition, these residential treatment centers can be havens from the law. Administrators of federally funded drug programs are prohibited from divulging to anyone, including police bearing warrants, whether or not an individual is enrolled in the program. Thus, a wanted felon could, by being in a drug program, avoid both jail and being turned over to law-enforcement agencies for other crimes of which he has been accused. The penalty under federal law for divulging anything about a drug patient is a fine of up to $5,000.

OF COURSE, SOME ASPECTS OF the treatment programs work well, especially in the cases of residents who want to be cured and are not career crooks. Many judges, defense attorneys, and defendants feel that a daily regime of household chores and group therapy is a decided improvement over a prison cell. The residential programs are usually located in brownstones or converted apartment houses in neighborhoods accessible to family and

take amphetamines are fair game to body snatchers...”

friends. These family ties are considered vital to patients who are serious about their cures.

To those more interested in beating the system, however, drug programs are a snap to rip off. No one, for instance, is empowered to restrain a court-assigned resident from leaving the premises for a few hours or even a couple of days. Accountability and monitoring are almost nonexistent. No master list of drug-program entries is kept in the courts, the D.A.'s office, or the correction, probation, or parole department.

“We need a better screening process while the judge still has the defendant in court,” said Leon Jackson, who heads Elmcor's prevention program. “They can come in and walk out, and we can't do a thing about it. The probation officers are so busy they don't want to [report them for violating] their parole, because it's such a big hassle. Also, the judges are just going to put them into another program.

“Instead of these loose arrangements we have today,” Jackson continued, “I'd like to see the judges sentence them to a program for, say, six months. That way, if they act up we can go to the courts directly and not have to depend upon the probation and parole officers.”

District Attorney Robert M. Morgenthau, who has been a critic of some of the court's programs for diverting misdemeanor offenders away from the prison system, has repeatedly complained about the placement of hoods with long records in drug programs. As long as the defendant agrees to plead guilty to the full charges against him, however, there is nothing Morgenthau can do except object in court.

Morgenthau cited the case of José Flores, who had one grand-larceny conviction, eleven misdemeanor convictions, and four arrest warrants against him when he was sent to Samaritan. His referral for treatment there came after he pleaded guilty to picking a woman's pocket on a 14th Street I.R.T. subway platform and stealing silk blouses and a jacket from Alexander's department store.

According to Morgenthau, the manipulation of diversion programs by career criminals has increased over the last several years.

Some judges agree. “I have a strong feeling that many of the drug programs siphoning defendants out of court and prisoners out of jail are a ripoff,” said Judge Jerome Becker, of Brooklyn Criminal Court. “On the one hand, the programs, which are barely effective, need bodies to justify their funding, and, on the other hand, streetwise defendants seek to use the programs to convince the courts they are changing their criminal ways.

“One would have to be naïve to believe that a defendant with a long past criminal record has now suddenly seen the light by enrolling in a community-based drug program.”

Becker said at first it was not unusual for him to release some defendants into drug-rehabilitation programs when he thought the therapy might help. But repeated examples of defendants' walking out and getting picked up again after committing other crimes have soured him on the system.

The treatment centers are hard-pressed to defend their contributions, because no records are kept of how many of those diverted into drug programs from prison or courts actually stay in the programs. Warrants are issued for those who skip out on the terms of their probation or parole, but the warrants are not actively pursued. They're just added to the pile of 300,000 already outstanding warrants—far more than the police can handle.

JOHN MARSHALL, FOR INSTANCE, stayed in the Elmcor program for several months, returning to court every four or five weeks in the custody of an Elmcor counselor to assure Judge Lander that he was fulfilling the terms of his agreement. After each appearance, Judge Lander deferred imposing a sentence as long as Marshall remained in the program.

“I was appalled at what I saw happening,” Dr. O'Hara said. “I wrote a letter to the judge, I tried talking to the prosecutors, but everything seemed to be out of control. He had been in jail three weeks, and when he came to court everything had been arranged.

“It was just a sham. He had no drug problems. The day he was arrested his own mother readily admitted to police that she had many problems with her son but flatly denied that he had any drug-related problems.

“By deferring sentencing,” Dr. O'Hara continued, “the kid was allowed to remain free. It was a terrible signal to his friends that you could do a knife-point robbery of a woman in broad daylight and you weren't going to jail.”

On May 5, 1981, Marshall was transferred from Elmcor to Odyssey House on the Lower East Side, according to court papers. No reason was given for the transfer, but body-count records in Albany show that Odyssey's Lower East Side facility was not filled to capacity last May, or in June either, when it was only 78 percent filled.

A week later, Marshall walked out of Odyssey House with a $450 stereo and disappeared. In June 1981 Judge Lander was notified, and he signed a warrant for Marshall's arrest.

Last August 25, not long after he had walked out of Odyssey, Marshall was arrested under the name “Jerry Lord” and charged in Wilmington, North Carolina, with armed robbery and sexual abuse. It was a knife-point robbery, according to the Wilmington police. Marshall had forced a slightly built man to strip, had taken $20 from the man's wallet, and then had assaulted him sexually, police said. A check of fingerprints showed that “Jerry Lord” was actually John Marshall and that he was wanted in New York for sentencing.

Marshall was extradited, and on March 11 Judge Lander sentenced him to two to six years in prison, which means he must serve a minimum of two years before he is eligible for a parole hearing.

When asked recently about the Marshall case, Judge Lander said he saw “no purpose in discussing the matter.

“Whatever accrued in the incident is in the public record,” he said. (Not entirely. There was no record of the North Carolina crime in Marshall's New York court papers.) “He was placed in a drug program based on the record of a drug-related incident.”

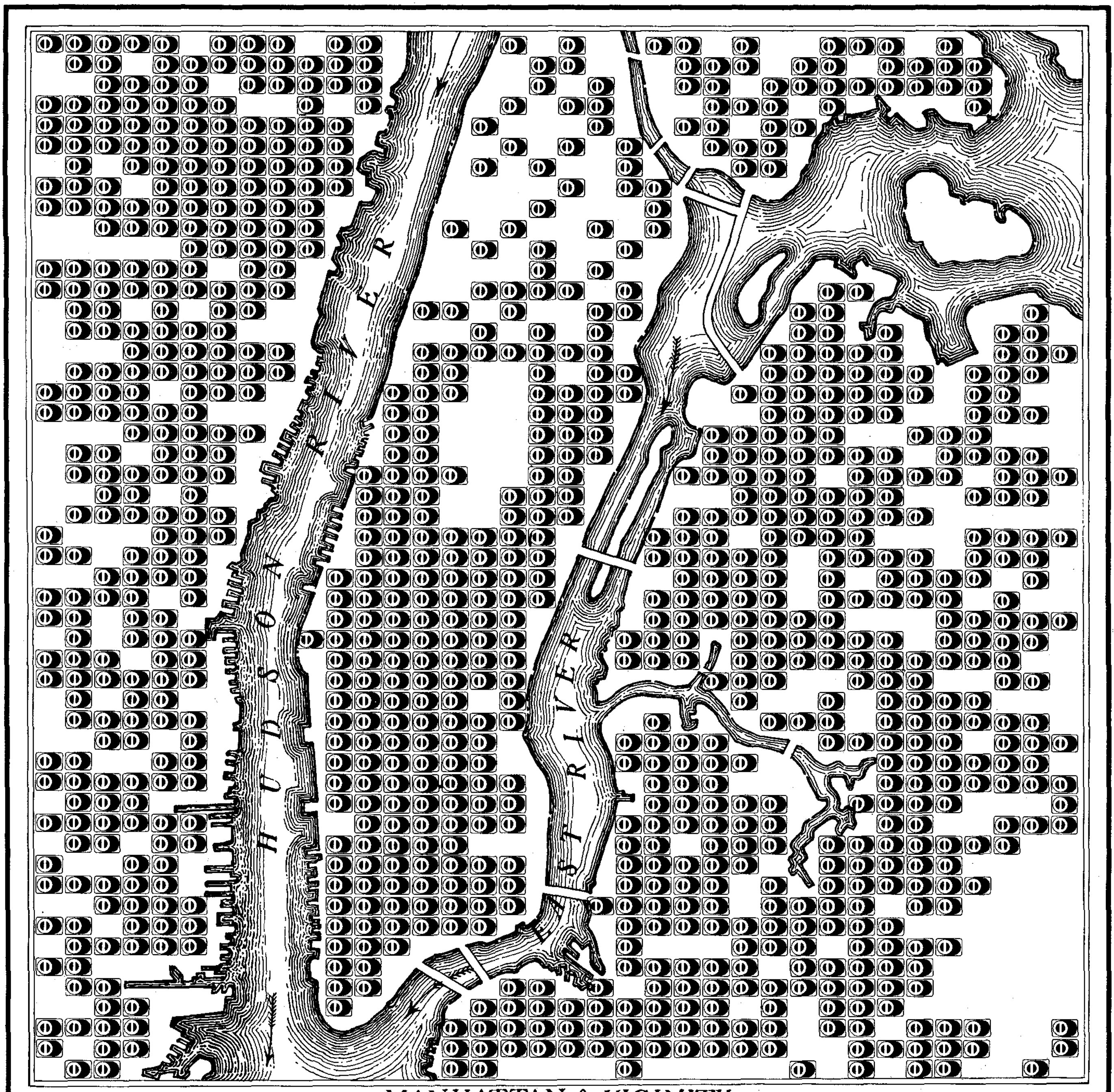
When asked whether he was aware of any success stories among the defendants he had placed in drug programs in lieu of jail, Judge Lander said that since he had no statistics he did not know.

According to Willie Martin, who now directs Elmcor's residential center, Marshall had great difficulty adjusting to the treatment program.

“Youngsters like Marshall do not have the discipline to stay in a drug-free program,” Martin said. “It's harder here than it is in prison. Here they can walk out whenever they want, and sometimes they do.

“The shrewd ones don't run away,” Martin continued. “But they take advantage of the system by ‘burning out’ their probation by moving from one program to another in order not to disturb the agreement they have with the court.

“They'll stay in one program for a while, not really participating, and then they'll walk out,” Martin said. “They'll wander around for a week or so and then they'll voluntarily go to their [probation officer] and say that they couldn't get along in this or that program and want to go to another. They repeat the process at the next program and go to their P.O. again and try another program. They ain't getting nothing out of the programs, but as far as they're concerned, it sure beats going to jail.” ■



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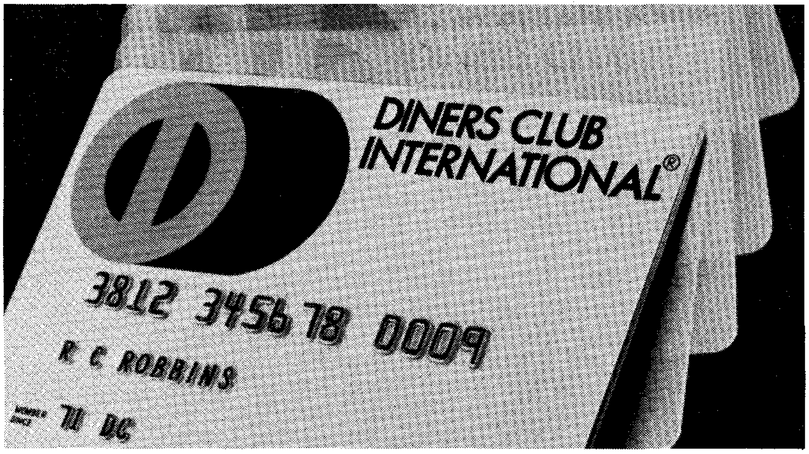

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'Master Harold''s Master Actor

By Orde Coombs

An Exile on Broadway

Moment of truth: *Zakes Mok*

ZAKES MOKAE STANDS ON THE stage of the Lyceum Theatre, and as the white boy he has helped raise spits in his face, his voice changes its timbre. It becomes an instrument of lamentation, keening an ancient song of woe. The change is devastating, expert, suggesting an actor's technique that has been burnished to a fine luster. But Mokae's performance in *"Master Harold" . . . and the Boys* is free of artifice, grounded in reality, effortless. And the audiences and critics have been nearly euphoric. This week he is up for both a Tony Award as the best featured actor in a play and a Drama Desk Award for the outstanding performance by a leading actor. Broadway has taken him in. And not a moment too soon, for since he left South Africa, in 1961, Mokae has been looking for a home.

This is not surprising when one learns that among his earliest memories is seeing his family's home, in the black township of Sophiatown, near Johannesburg, bulldozed so that the nearby white suburban town of Westdean would be free of, as he says, "black spots." "I was in my teens when we had to move to Soweto," remembers Mokae. "It was not a happy time."

He is fortyish, with a paunch, a graying mustache, and a face that never seems at peace. It contorts as he searches for the right phrase, frowns as he remembers, grows agitated as he talks about the country of his birth. And his smile, when it comes, is diffident, unsure. It's as if he must assess the context of his happiness before he approves it.

As he sits in a lounge of the Lyceum Theatre in a gray jacket, blue trousers, and a blue-and-red sweater, he seems for all the world as removed from the glare of Broadway and the hype of press agents as some retiring country schoolteacher. It is not a question of modesty. He knows he's a fine actor. It is simply that his early life taught him that everything "that's beautiful drifts away like the waters," as Yeats wrote.

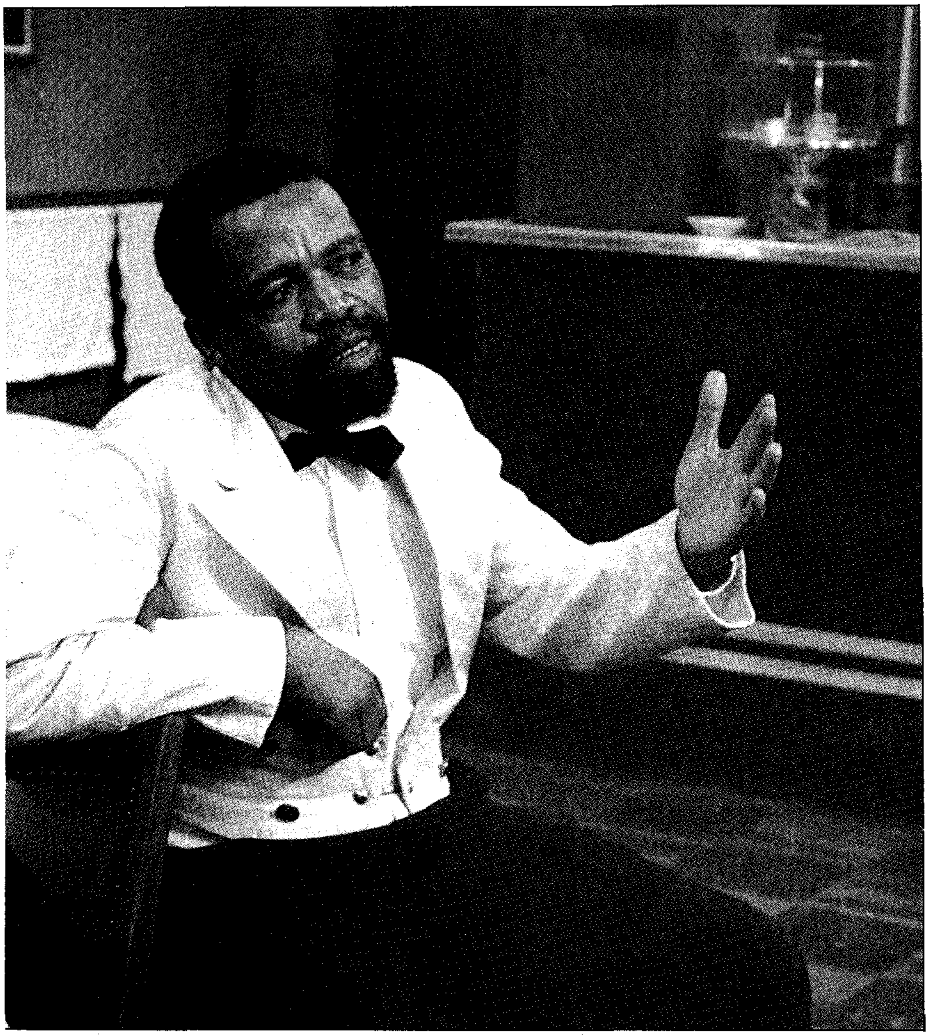
"You cannot plan your future if you are a black man in South Africa," Mokae says. "That option does not exist. Right now there are many children who have not been back to school since the Soweto riots of 1976. They know that jail is the only certainty in South Africa. If you're black and you've never been to jail, something is wrong with you."

Mokae knew that there was more to life than prison, but since he would not work in the gold mines or be somebody's flunky, the possibility of going to jail stretched endlessly before him. He had to find a gimmick to deliver him from South Africa, and he thought he had found it in the late 1950s when he began to play the tenor sax. Then, Athol Fugard, the author of *"Master Harold" . . . and the Boys,* came to Johannesburg. "We began to talk, and before long I had done a few plays [of Fugard's] and some documentaries on television. But I did not consider myself an actor. I was a musician who was acting."

Nevertheless, when Fugard's play *The Blood Knot* opened in London, in 1961, Mokae was in it. The reviews were good, and it should have been a glorious time for the young South African. But England seemed bleak, devoid of love and laughter: "I went on tour. I made some money, but it was too cold, and the racial thing was always there—on a different level, of course, from South Africa." After four months, he returned home to the land of apartheid. Three weeks later he was back in England. The BBC decided to produce *The Blood Knot* and sent him a ticket. This time he was more at ease on the streets of London. England was beginning to swing, finally saying good-bye to the austerity imposed on it by the Second World War, and within it Zakes Mokae found himself growing as a man and an artist. The happenings of the sixties began to show him that his home was, perhaps, where his talent was.

That insight, that possibility of freedom, almost proved too much. "I was boozing it up a lot at this time," Mokae remembers. "There wasn't much direction." But film director John Schlesinger knew his talent and, trying to harness it before dissipation set in, suggested that he enroll at the Royal Academy of Dramatic Art. For a giggle, Mokae sent in his application. He was given an audition and chose two scenes, one from *The Blood Knot* and one as Trinculo, the jester in *The Tempest.* He got through the first scene well enough, but as he became Trinculo he fell over a chair, said "s---" loud enough to be heard in the mezzanine, and went on as if nothing had happened. When the performance was over, he was mortified. He was sure

Photograph by Martha Swope.



flects the racism of Lonny Price in "Master Harold" . . . and the Boys.

that he had failed and that the noble experiment from Soweto lad to Shakespearean thespian would now wither and die. So he was beside himself when his acceptance letter arrived; for the next two years he studied at the Royal Academy and learned the technique that now dazzles nightly at the Lyceum. Moreover, because he knew that roles of substance for black actors were scarce, he attended the British Drama League, so that if he could not *do* it, he could, at least, always *teach* it.

By 1969, however, he began to tire of England. He had worked regularly for BBC television and ITV (Independent Television), but by now he felt that he had begun to repeat himself, so he came to New York. James Earl Jones lent him his apartment, at Eighth Avenue and 55th Street. He had the beginnings of a home. Only fame and fortune remained. He began the climb with his American debut in another Fugard play, *Boesman and Lena.* It was a Ted Mann production at the Circle in the Square Downtown, and his co-stars were Jones and Ruby Dee. He has fond memories not only of that time but of the relationships he made there, and has worked on for more than a decade: "They befriended me. They made me feel welcome. Jimmy is certainly one of my closest friends, and even if we don't see each other or socialize much, when we do see each other we just pick up from where we left off."

James Earl Jones remembers his first meeting with Mokae. "It was in Dahomey, in Africa. I was doing *The Comedians* and I was excited because it was one of my early films. Zakes did a wonderful job on the film, but I realized that although he was recognized as a fine actor in Africa and in England, he was unknown in America. In fact, we Americans were always doing the roles in Fugard's plays that were patterned on the real-life experiences of people like Zakes. Now, with *'Master Harold' . . . and the Boys,* his success is ensured, and he will create the roles that should have been his in the first place. I'll miss doing those roles, of course, but it's like passing on the banner. I will now follow Zakes. Literally. I hope to do *'Master Harold' . . . and the Boys* sometime in the future in the regional theaters."

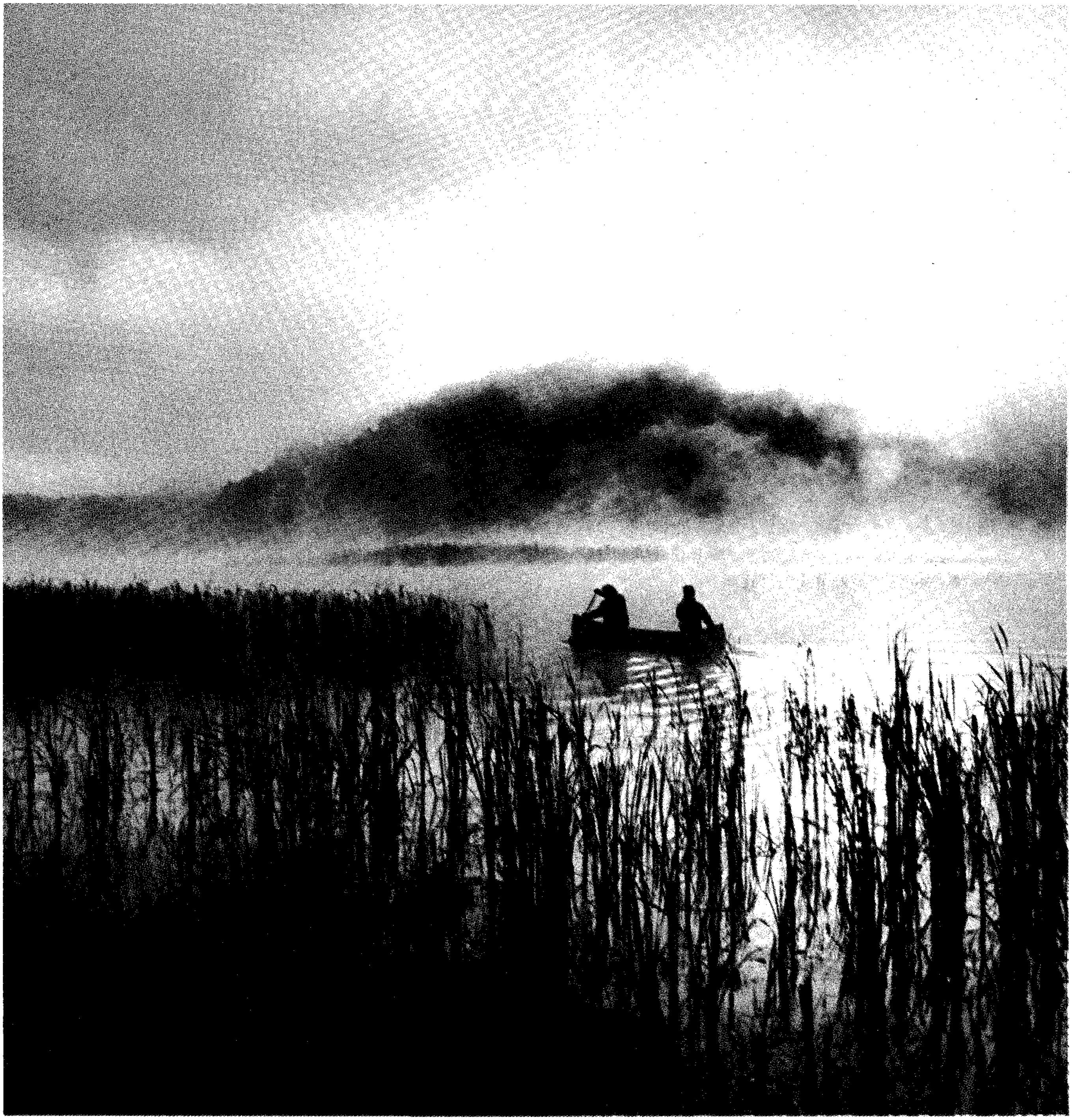
By 1973 Mokae had worked steadily and established his ground, and he went back to South Africa to see his parents: "We Africans are very concerned about family. They kept saying that they wanted to see me again before they died. What could I do?" He stayed three months, even putting together his own show, *I'm a Come a Home Child,* but he never left Soweto, never even acknowledged the presence of the dazzling white city of Johannesburg.

When he returned to America, California beckoned. He wanted "to see Hollywood," even though, as it turns out, *there* is no longer there. He stayed to "do some pieces on television," forgettable appearances that paid the rent. He directed plays and, when the roles did not come, taught at the American Conservatory Theatre, in San Francisco. And he did not forget the lesson he had learned from John Schlesinger a decade earlier: *Wherever you are, get the skills you need from the best possible place offering them.* He enrolled at the American Film Institute and is now a directing fellow there.

MOKAE HAS BECOME known around the country as an actor of great skill, and the past two years have been busy ones for him. He's been seen at the St. Louis Resident Theatre, Washington's Arena Stage, and the Michigan Ensemble Theatre. Last season, he appeared on Broadway in another Fugard play, *A Lesson From Aloes.* The reviews were good, but the play did not last. It was, some said, too relentlessly bleak for the Great White Way. Mokae went on the road for over a year, and in St. Louis Fugard caught up with him and told him about *"Master Harold" . . . and the Boys.*

The play takes place in 1950. Sam, Zakes Mokae's character, works as a waiter for a down-at-the-heel middle-class couple in their tearoom in Port Elizabeth, South Africa. He has been with them a long time and has watched their sixteen-year-old son, Hally (Lonny Price), grow into adolescence. Sam has been a surrogate father because Hally's actual father, who is never seen, is a cripple and a drunk. While the other waiter, Willie (Danny Glover), must call the young man "Master Harold," Sam calls him Hally openly, without guile and with a bounty of love. All that changes one wet afternoon when Hally, unable to face the defects in his real father, strikes out at the surrogate and demands from Sam the subservience that he has been taught is the prerogative of his white skin.

Did Mokae find the part a difficult one to play? "It's always difficult to get to know a character," he says. "Difficult to understand exactly how he walks and whether or not he likes ice cream. In fact, it was not until the final week before we opened in New Haven that I understood what Sam was all about. He's a kind man. He understands. He knows that although spitting in someone's face is terrible in any culture, he is dealing with a kid he's been trying to



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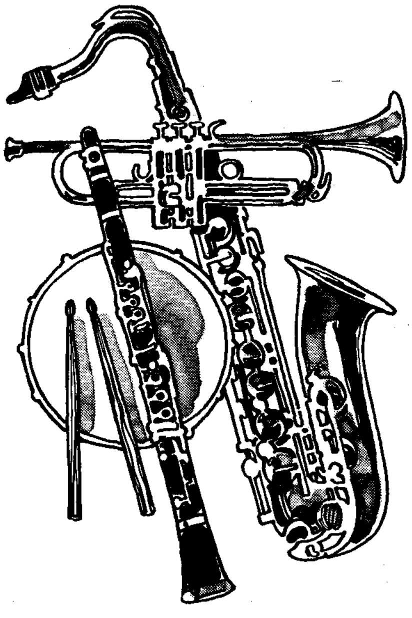

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raise. And more than that, he knows that beyond race he is a man and Hally is a child."

And how does he get along with Fugard, the man whose plays reveal how corrosive apartheid is to the human spirit, the man whose work took him out of Soweto to England and to his present acclaim on the Broadway stage?

"Athol never forgets I'm black. I never forget he's white. He fishes where he wants. I can't. He votes. I can't." And what about those whites—those artists—in whose works one finds a repudiation of racism, a constant call to the beloved country to mend its ways? Is there hope for an alliance with them? "I don't know what you mean," says Mokae. "In southern Africa, a white person is a white person. He is protected by law. They all benefit from what's going on. They all must countenance it. If they wanted the laws changed, they would take definite stands." Are they, then, always destined to be Master Harolds? "I'm afraid so. They know that whatever they do, whatever inhumanity they commit against us, the law only exists for them."

BUT MOKAE DOES NOT SING dirges for the black people of South Africa. "I'm optimistic about us, not pessimistic. South African whites in their suburban villas live in fear. They have watchmen, electronic surveillance, dogs. Who are they afraid of? Blacks live miles away. And I know—in spite of everything—that I'm a better person than they are. I can discuss South Africa—and all the pain it has caused me and is causing my people—without malice. Outside of South Africa, whites are often ashamed to say they are from that country."

And so, Mokae presses on. He has survived apartheid. Now he must hone his talent as a weapon against it. This means that he must be everywhere, but nowhere really will he be at home until the memory of his bulldozed house no longer shadows him.

He keeps a place in Inglewood, California, and for his New York run he is staying with friends on Central Park West. He intends to take over their apartment whether or not *"Master Harold" . . . and the Boys* has a long run, for, as he says, "I'm always finding reasons to come to New York." He remains, through all his travails, "an adamantly private person who moves alone," even though he grew up one of eight children (his siblings still live in Soweto). When pressed as to his life offstage, he smiles and says that he's a "hard-traveling man" with little need for personal ties. But I suspect he knows that because of the place of his birth and his passion, his true home exists only in the galvanizing force of his talent, and in the wonderful exercise of his imagination. ■

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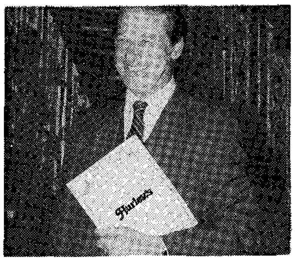

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TENANTS' RIGHTS

By Stephen A. Newman

IF YOU'VE MASTERED THE SPECIAL THEORY OF RELATIVITY, solved the riddle of Rubik's Cube, and come to terms with Aristotle's *Metaphysics,* then you are ready for the ultimate test: understanding this city's landlord-tenant law.

Many legal developments have taken place since *New York*'s "Tenant's Primer" appeared, in November 1979, especially in the booming field of co-op conversions. The tangled web of old and new statutes, ordinances, administrative rules, and interpretive decisions can confound even the experts. Court of Appeals Judge Jacob Fuchsberg was moved in the course of one opinion to describe the law of landlord and tenant as a "maze," a "patchwork," an "impenetrable thicket," and "a morass." He was being kind.

The pages that follow will provide an update on the most important developments in the field during the last two and a half years—a handy tenant's guide to the second most passionate relationship in New York.

A note about remedies available to you in disputes with your landlord: Rent-stabilized tenants complaining about matters discussed in this article and other problems should get in touch with the Conciliation and Appeals Board (C.A.B.); rent-controlled tenants should call their district rent office. Tenants who are neither stabilized nor controlled must look to housing court for a resolution of disputes. (Ava Plakins's inquiry into how these agencies work—and don't work—for tenants begins on page 47; see page 50 for a listing of agency addresses and phone numbers.)

The appeals system operates this way: Cases initially brought in housing court can be appealed to the appellate term, then to the Appellate Division, and then to the state's highest court, the Court of Appeals. Cases brought in State Supreme Court are appealable to the Appellate Division and then to the Court of Appeals.

RENTAL APARTMENTS

BROKER'S FEE

PEOPLE WHO FIND APARTMENTS through their own herculean efforts may be told by managing agents that they still have to pay someone a broker's fee. Attorney General Robert Abrams says that this is illegal, and he has just sued the city's largest real-estate broker, J. I. Sopher & Company, to stop this practice. Abrams charged that tenants who found their way to Sopher buildings were forced to pay fees of from $250 to $1,200 to get a lease.

One tenant complained, "The apartment listing in the paper did not state 'Broker.' Upon arriving at the building, I learned that the broker was on the premises and charged one half-month's rent [$275] to take me from a basement office to the tenth-floor apartment—a very expensive elevator ride."

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BANG

If you've been victimized by similar practices, the attorney general urges you to write to his office's Bureau of Consumer Protection, 2 World Trade Center, New York, New York 10047.

HARASSMENT

IN A CROWDED CITY WITH A SELLER'S market for housing, the battle between landlord and tenant sometimes resembles guerrilla warfare. Justice

Illustrated by James Grashow.

TODAY

Alfred Ascione recently had before him what he termed a "classic confrontation between builders and on-site tenants which occurs so frequently today in Manhattan in the name of progress." Two real-estate developers bought up several buildings at 36th Street and Second Avenue. Current tenants were in the way of their plans. So the new owners began a campaign to get them out with tactics like these: destroying fences and backyard areas used by the residents; hiring private detectives to follow tenants and report on their habits and activities; taking photographs of tenants and their guests through open apartment windows or on the street at all hours of the day and night; besieging tenants with telephone calls at home and at work. When the developers thought they had discovered a lease violation by a tenant, no matter how trivial, they sent a barrage of complaints, notices, and eviction threats. But, in court, Justice Ascione ruled that all of the developers' claims of lease violations were meritless. And because of the malicious conduct involved, he required that the developers pay the tenants' attorneys' fees.

Under a decision handed down in October 1981 by the Appellate Division, First Department, beleaguered tenants have an additional weapon against landlords who harass them—a claim for monetary damages for the intentional infliction of emotional distress. This may well become a potent deterrent to serious harassment on the part of landlords, because New York juries are not likely to look kindly on abuse of tenants.

LATE RENT

GOOD NEWS FOR PROCRASTINATORS: The state's highest court has ruled that tenants in rent-stabilized apartments are entitled to renewal leases even if they are deliberately and repeatedly late in paying the rent.

LOFTS

ON JUNE 30, 1981, THE LOFT TENANTS' Protection Act expired, ending the yearlong moratorium on eviction of loft tenants in the city. The moratorium was enacted as a temporary measure to give the Legislature time to come up with a long-term solution to the problems of loft tenants. True to form, the Legislature came up with nothing, and then failed to extend the moratorium.

Loft tenants aren't completely out in the cold, but it is getting pretty chilly. Some have been able to buy their lofts in the recent co-op-conversion boom. Others are protected by the rent-stabilization laws. (Call the Rent Stabilization Association, 944-4700, to see if your building is covered.) For many lofters, however, the specter of eviction at the end of their current lease is real. Carol Ule, a lawyer who has represented many loft tenants, says attorneys can sometimes succeed in warding off evictions with a flurry of technical objections, but new legislation is definitely needed.

Rent stabilization generally covers only those loft buildings that were converted from commercial use before January 1, 1974, and that contain six or more dwelling units. The fact that a portion of the loft is used for professional purposes does not change its protected status. Neither does the fact that the landlord has you sign a commercial lease instead of a residential lease. The courts will not be misled by the form of the lease when it is clear to all of those concerned that the premises are actually living quarters.

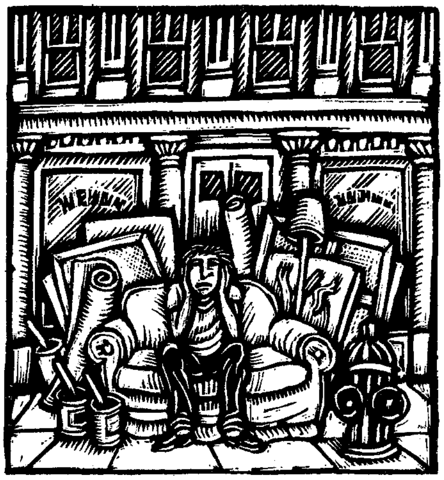
One section of the law exempts from rent stabilization "housing accommodations . . . in buildings substantially rehabilitated as family units" after January 1, 1974. This has generated some inconsistent judicial interpretations about how extensive interior work must be before it constitutes substantial rehabilitation. One judge ruled that the creation of one additional dwelling loft after the critical date exempted that unit from rent stabilization, even though the rest of the building was covered. The conflict that has developed among civil-court judges on this point, important to loft tenants, will have to be resolved by our appellate courts.

An active group in the field, Lower Manhattan Loft Tenants, offers information about loft-tenant rights and can refer you to an attorney if necessary. The group also runs a free weekly housing clinic. For details, get in touch with L.M.L.T.A. at 344-8866.

RENT INCREASES

THE RENT GUIDELINES BOARD SETS the maximum allowable rent increases for renewal leases offered by landlords to rent-stabilized tenants. In its Order No. 13, covering leases commencing between October 1, 1981, and September 30, 1982, the allowable increases are:

☐ one year: 10 percent (6½ percent for tenants who pay for their own fuel);
☐ two years: 13 percent (9½ percent for tenants who pay for their own fuel);
☐ three years: 16 percent (12½ percent for tenants who pay for their own fuel).



The vacancy allowance (added on when you first move into the apartment) is 15 percent. The landlord is permitted to charge this amount in addition to the one-, two-, and three-year-lease increases.

RIGHT TO SUBLET

SECTION 226-B OF THE REAL PROPERTY Law gives rent-stabilized and rent-controlled tenants the right to sublet their apartments with their landlord's consent. Consent may not be unreasonably withheld. (The law does not apply to co-op apartments.)

Under the law, the procedure to follow is:

1. Notify the landlord by registered or certified mail of your intent to sublet. Include the name, business address, and home address of the proposed subtenant. You may, of course, include additional information about the subtenant to show he is an acceptable, financially responsible person.

2. Within ten days, the landlord is permitted to ask you for additional information bearing upon the reasonableness of the sublet.

3. Within 30 days of your response to

this request (or if no request is made, within 30 days of your initial letter), the landlord must send you notice of his consent or of his reasons for not consenting.

Despite the law, many city landlords withhold their consent to sublet for the flimsiest of reasons. Until last summer, the courts said that a tenant's only remedy when the landlord unreasonably denied permission to sublet was to move out—just what the landlord wanted him to do. But the Appellate Division reversed these rulings in the case of *Conrad* v. *Third Sutton Realty Company.* Now if a landlord unreasonably refuses to consent to a sublet, you can go ahead and sublet anyway.

When you first request permission to sublet, what kinds of additional information can the landlord seek? This issue was addressed by Justice Edward H. Lehner in a case involving an apartment on Riverside Drive. The tenant, leaving for a temporary teaching position at Oxford, found a couple who wished to sublet her apartment. She informed the landlord, who asked for credit and other financial information from the subtenants and from her. The judge ruled that information about the sublessee was justified but that there could be no reason for asking the prime tenant herself for financial data. Nor could the landlord demand to know the tenant's reason for subletting if she didn't care to give it.

In *Bragar* v. *Berkeley Associates,* Justice Arthur E. Blyn confronted a landlord who had rejected a tenant's request to sublet with a grab bag of reasons. "We have long waiting lists and 'switch' lists [of current tenants who want to move within the building]," the landlord protested. He also conjured up security problems that supposedly would result from the apartment's being sublet. The judge rejected these reasons as contrary to the statute's intent and declared that none of them were adequate reasons under the law.

In another case, a landlord tried to refuse a sublet because the proposed occupant was an out-of-stater and because "a subletting is transient in nature and inconsistent with the character of the building." Justice G. B. Smith ruled these and related "reasons" unreasonable under the law.

A Gramercy Park landlord came up with a good reason when a tenant told him he wanted to sublet a neighboring tenant's apartment in order to break through and join the two into one unit. That's reason enough, said a judge, to reject the sublease.

If your landlord unreasonably refuses permission to sublet, you probably need to go to court for a judgment that he is, in fact, acting unreasonably. Judges have been deciding these matters relatively promptly. (Don't simply ignore his refusal to allow you to sublet, and go ahead—if you're rent-stabilized, he may then try to evict your sublessee *and* you; if you're rent-controlled, he may attempt to have your apartment decontrolled, then try to evict you.)

Can you require your subtenant to pay a higher rent than you do? According to Nat Geller, deputy director of the Conciliation and Appeals Board, you can raise the rent on your stabilized apartment only if: (1) the landlord raises your rent, or (2) you sublet a furnished apartment. In the first instance, a landlord may charge the prime tenant a sublet allowance (not to exceed the vacancy-lease allowance that was in effect when the prime tenant signed his current renewal lease). The prime tenant may pass that increase along to the subtenant. No sublet allowance is permitted if your lease is your first on the apartment.

If you provide the subtenant with a furnished apartment, you can charge no more than 10 percent over the rent you pay (plus whatever extra subletting charges your landlord has imposed on you). The C.A.B. set this standard in a case involving a Park Avenue apartment sublet for three times its normal rent. Despite the lavish furnishings, the agency ruled the rent out of order and imposed the 10 percent limit. The Appellate Division affirmed the ruling.

If you're rent-controlled, your landlord may charge you a 10 percent rent increase for the subletting period. You may pass that along to the sublessee, with an additional charge—to be determined by the district rent office—if you're subletting a furnished apartment.

When you sublet, you need to preserve your right to buy your apartment should the building go co-op. Be sure to sign a sublease with your subtenant, and, if possible, pay the rent to the landlord directly and have the subtenant pay you.

SMOKE DETECTORS

CITY LEGISLATION ENACTED LAST year requires building owners to install smoke detectors in each apartment. The law makes it the duty of the tenant to keep the device and maintain it in good repair. The owner may charge the tenant a maximum of $10 for the cost of providing and installing the detection device.

Despite reassurances from experts, many tenants are concerned about the safety of the ionization-type detector. The

Housing Preservation and Development Department, which enforces the law, says that if you buy and install your own detector and notify the landlord to that effect before the landlord notifies you he's bought detectors and will install them, then you and the landlord will be considered in compliance with the law. If you already have an ionization-type detector in your apartment and arrange to have it removed, you must replace it with another kind of detector to stay in compliance.

UNMARRIED COUPLES

WHEN HER LANDLORD TRIED TO evict her from an apartment she had lived in for over 40 years on the ground that her lover was not authorized by the lease to live with her, tenant Julia Weiss fought back. She won her case in the trial court, lost it on appeal, and has just won it again on her further appeal to the Appellate Division.

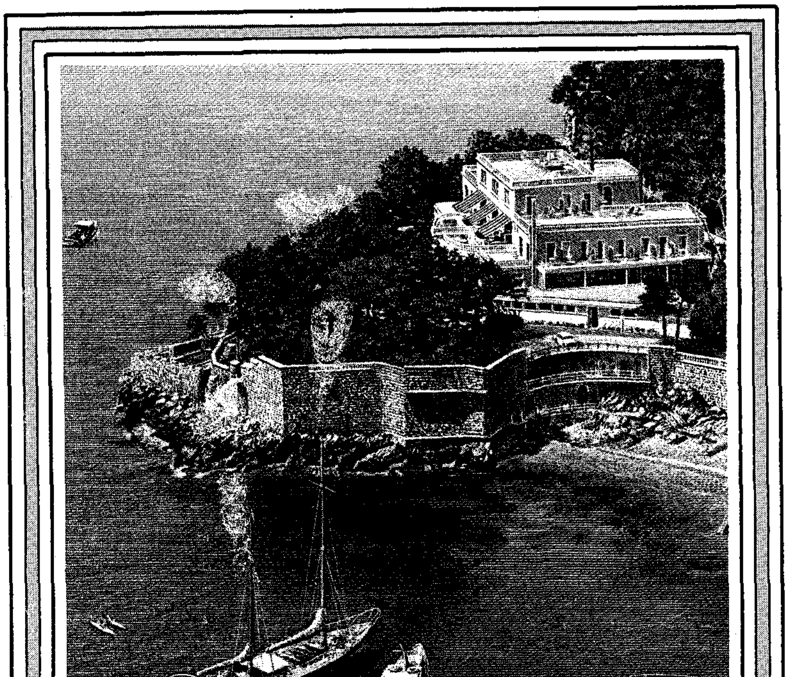
The decision confirms that the state Human Rights Law, which bars discrimination on the basis of marital status, protects from eviction unmarried couples who are living together.

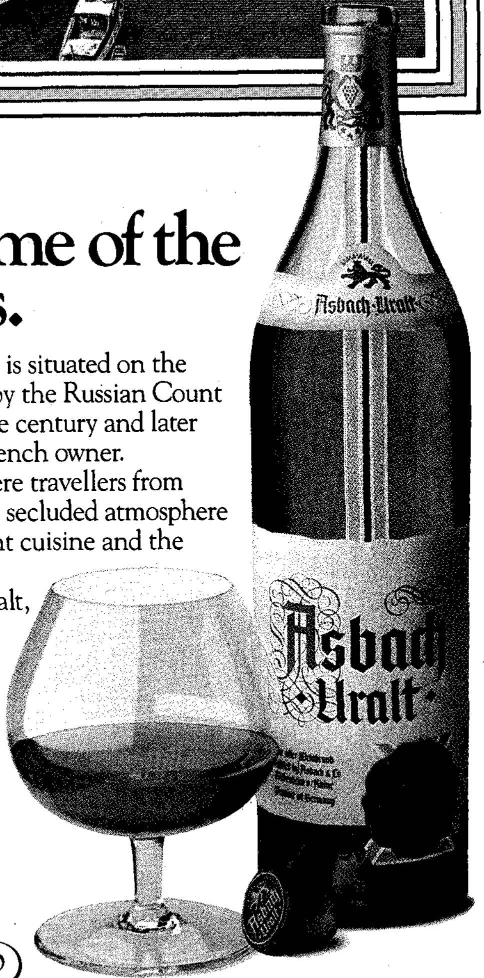
WARRANTY OF HABITABILITY

THE WARRANTY OF HABITABILITY (Real Property Law Section 235-b) requires landlords to provide premises that are fit for habitation and free of conditions harmful to health and safety. Even tenants of luxury buildings may need to resort to this law for relief.

In one recent case, penetrating noise from building pumps and fans forced a couple in a West 55th Street building to move from their bedroom and sleep in the living room. They sued their unresponsive landlord and satisfied the court that for 33 months they had lost 30 percent of their usable apartment space. They won a judgment from Justice Fritz Alexander for $6,735, equal to 30 percent of their rent for that time.

In an East 72nd Street building, a tenant complained of days without heat and hot water during the winter of 1980. Judge Diane Lebedeff ordered a rent abatement of 20 percent for each day without hot water and 30 percent for each day without heat. The same judge ordered a 10 percent rent abatement for another tenant, on Central Park West, who was suffering a leaky ceiling and damaged plaster. Because the landlord





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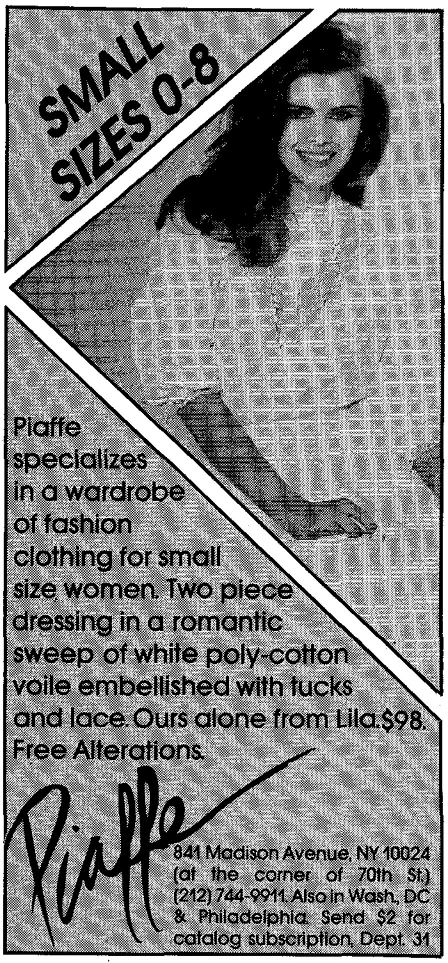

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deliberately delayed correcting the problem, the judge added $1,000 in punitive damages for the tenant.

In other important cases:

☐ A Queens Housing Court judge ordered a 24 percent rent abatement where a landlord's construction work had ravaged the backyards of two tenants' garden apartments and covered the area with mounds of dirt and debris.

☐ An East 88th Street landlord sporadically withheld heat, hot water, and elevator service; fired the building superintendent and handyman; removed lobby furniture; failed to repair a broken lock on the front door; and neglected regular garbage collection and other routine maintenance tasks. Because of the landlord's "wanton disregard" for the tenants' welfare, Judge Jeffry Gallet ordered a 50 percent rent abatement for three months, a 25 percent rent abatement for ten months, and added $25,000 in punitive damages.

CO-OPS

DISCLOSURE BY SPONSOR

TENANTS TRYING TO DECIDE whether to sign on the dotted line in an eviction plan confront a very critical decision. If 35 percent of their fellow tenants agree to buy, the plan is effective and the choice is reduced to "buy or be evicted." Prior to a 1980 amendment to General Business Law Section 352-eeee, tenants had to rely on hearsay and rumor to discover exactly how close the sponsor (landlord) was to reaching the 35 percent goal. The law now requires the sponsor to post prominently in the building a statement disclosing the percentage of tenants who have agreed in writing to buy under the plan. A notice must be posted every 30 days after the issuance of the letter from the attorney general's office accepting the plan for filing. (Prior to this time, when the "red herring"—proposed offering plan—is out, the sponsor may not make any apartment sales.)

HANDICAPPED PEOPLE

THE PROTECTIONS AFFORDED TO SENior citizens in eviction plans (see below) were extended to certain handicapped persons in 1980. Only those persons with permanent handicaps that preclude them from any gainful employment can qualify, and then only if they have lived in the building (or group of buildings or development) for over two years. Such persons have 60 days after the plan is accepted for filing by the attorney general to choose to become non-purchasing tenants with protection against eviction. Challenges to the tenant's qualifications to stay on as a renter are resolved by the attorney general's office.

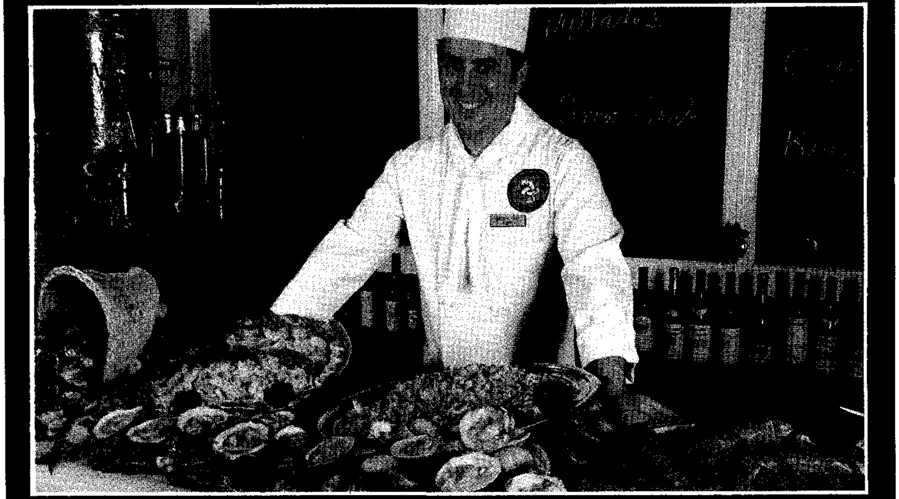
NO-BUY PLEDGES

The subject of tenants' no-buy pledges has caused a recent stir in the legal community, thanks to the decision by Justice Thomas Sinclair in *136 East 64th Street Tenants* v. *Bloom.* (A no-buy pledge is a tenant's legally binding promise not to buy until the required number of tenants vote to release all signers from that promise.) According to the plaintiff tenants' association, five people who had signed no-buy pledges agreed to buy anyway, thereby letting the sponsor gain enough buyers to effectuate the plan. Since it was an eviction plan, this meant that all other pledge signers were in peril of eviction if they did not purchase promptly on the sponsor's terms.

May the sponsor count pledge violators in calculating the 35 percent needed to put the plan over? Justice Sinclair said no. "It would be intellectually dishonest" to count the violators, he wrote. "Those who wrongfully violate their . . . obligations should not benefit from such wrongdoing."

Since the question came up before trial, the tenants' association won a preliminary injunction maintaining the status quo until the case could be heard.

On appeal, Justice Sinclair's injunction was upheld, but the appellate court did not express its view on the critical issue in the case. Instead, the state's



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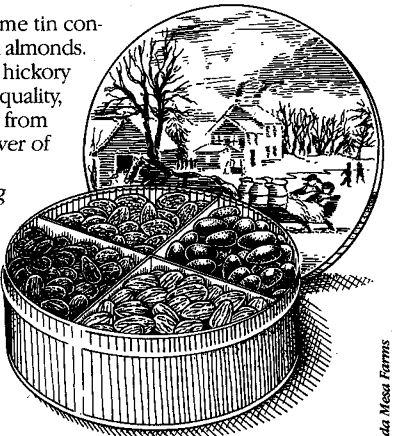

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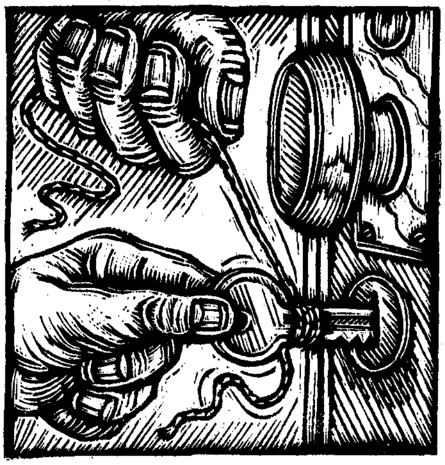
Appellate Division observed that whether some tenants' breach of their no-buy pledges invalidates their acceptance of the cooperative plan was a "serious question" that could not be answered until after a full trial.

While we have not heard the last word on the exact effects of no-buy pledges, the cautionary lesson of pending cases is clear. Treat the no-buy "pledge" as a binding contract, read it carefully, and understand its terms before you sign.



RENTING FROM A CO-OP OWNER

A small but perhaps growing number of people rent apartments from co-op owners. If you rent from the owner of a co-op unit, you are actually a subtenant. (The owner owns shares in the co-op and has a proprietary lease, which spells out both his and the co-op corporation's rights and responsibilities.) Your rights are defined by the lease agreement you sign with the owner. You won't have much other protection—you have no right to a renewal lease if the owner wants the apartment back, and you can't sublet the apartment under the rules provided in Real Property Law Section 226-b. Only the warranty of habitability is worded broadly enough to cover co-op units in the same way as non-co-op units are covered. It is therefore important to negotiate the lease carefully, so that you get all the protective terms that you require before moving in.

If you are a renter whose building has gone co-op under a non-eviction plan, and your building was rent-controlled or rent-stabilized before conversion, you stay under the protection of the rent-control or rent-stabilization law. (See the last paragraph in the section "Senior Citizens' Right Not to Purchase," page 45.)

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SELLING A CO-OP

If you want to sell your cooperative apartment, you may find a willing buyer, but that's not always enough. Co-op boards reserve the power to reject potential buyers, and they sometimes pose a formidable obstacle to sales.

The law bars discrimination in housing on the basis of race, sex, religion, national origin, disability, or marital status. But boards can discriminate on any other grounds, including their disapproval of the buyer's occupation, lifestyle, looks. And since they usually needn't give reasons for their decisions, the chance to challenge them, even if you suspect discrimination on a prohibited ground, is limited indeed.

SELLING INSIDER RIGHTS

If your building is going co-op, you may be called by people who make a business of buying tenants' rights. Can you legally sell your right to buy an apartment at "insider" prices?

Yes; there's nothing in the law to bar you from doing this. You may contract to buy the apartment in your own name and transfer your ownership to the rights purchaser soon thereafter. You are given a cash payment or a part of the profit when the apartment is sold by the rights buyer to an outside individual.

The second arrangement has the tenant assign the right to buy to the rights purchaser, who buys the apartment directly. *Some caveats, however:* Check the co-op offering plan to see if assignment of rights is permitted (many plans don't allow it). Review the terms of your no-buy pledge to see if assignment is consistent with your pledge obligation. And remember that the attorney general's office takes the position that a purchase by a tenant who has assigned his right to buy to an outsider *cannot* be counted in the 35 percent required to declare an eviction plan effective.

Selling your rights may be legal, but it is not necessarily wise. Robert J. Dryfoos, co-op-tenant attorney and New York city councilman, urges tenants to be very wary of these deals: "Some rights buyers will keep you negotiating over terms until your time to subscribe to the plan is about to run out. Then, when you're under great pressure, they'll get you to sell your rights cheap." Dryfoos wants these people to be licensed and regulated. He suggests an alternative to tenants interested in selling their rights: Go to a broker or an attorney who will find a private buyer and arrange for you to purchase and resell at a profit.

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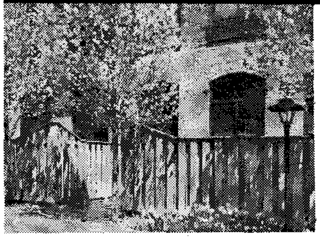

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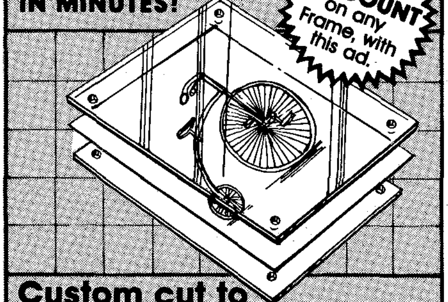

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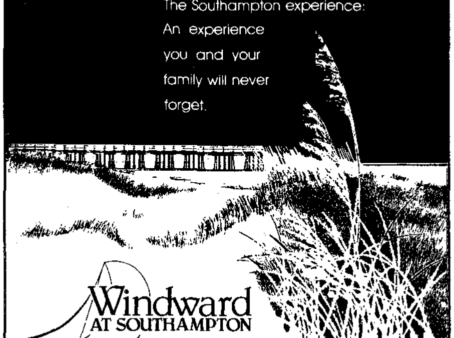

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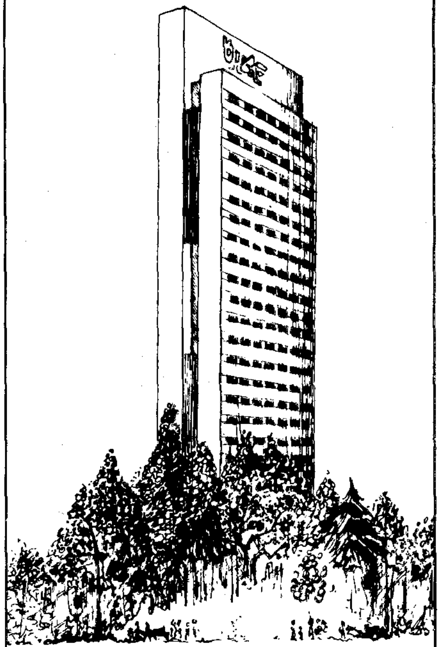

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STATUS OF NON-BUYING TENANTS

In an eviction plan, apartment renters who don't buy are subject to eviction after certain time periods prescribed in the rent laws if 35 percent of the tenants sign purchase agreements. Those who are protected by statute from eviction—eligible senior citizens and eligible handicapped persons—remain as renters with continued protection under the rent-stabilization or rent-control laws.

The status of tenants under a non-eviction plan who do not purchase arose in the recent case of *Tarman* v. *Rowe.* Plaintiff Barbara Tarman lived in an apartment on East 57th Street. The defendant, Joseph Rowe, bought four apartments in the building, including the plaintiff's, in 1979, under a non-eviction co-op-conversion plan. When Tarman's lease expired, Rowe informed her that he would not give her a renewal lease.

Justice Edward Lehner ruled that Rowe could not evict Tarman, even though Rowe pointed to two provisions of Section 54 of the Rent Stabilization Code. One allows a co-op owner to recover possession of his apartment on the expiration of a tenant lease; the other permits a landlord to recover possession of an apartment at the end of a lease if it is for his own occupancy or occupancy by a member of his immediate family (Rowe claimed that he wanted to install his 82-year-old mother in the apartment).

Justice Lehner first noted that Rowe appeared to be a real-estate speculator who had no intention of having his mother live in the apartment. Even if he did, the court ruled, the point of a non-eviction plan was to enable tenants to continue as renters with full renewal rights. If renters could be evicted following a non-eviction plan, then co-op converters would never bother with eviction plans.

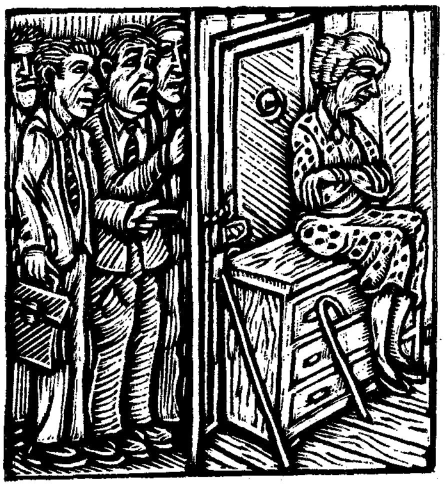
To avoid this illogical result, the court ruled that non-purchasing tenants were not subject to eviction under Section 54 if the co-op-conversion plan was of the non-eviction type.

While this decision is that of a trial, not appellate, court, the fact that it is supported by opinions of the Conciliation and Appeals Board—the administrative agency charged with interpreting the rent-stabilization laws—makes it likely that the court's conclusion will be upheld in future appellate litigation.

SENIOR CITIZENS' RIGHT NOT TO PURCHASE

To a limited extent, the law provides protection for senior citizens who don't want to buy their apartments and who would face eviction if the conversion succeeds.

Seniors who may stay on as renters include only those (1) with annual incomes of less than $50,000 (raised in 1980 from the previous $30,000 level), *and* (2) who have resided in the building (or group of buildings or development) for at least two years prior to the date the plan is accepted for filing by the attorney general, *and* (3) who are 62 years of age or older on the date the attorney general has accepted the plan for filing.



The law requires the non-purchasing senior citizen to indicate within 60 days of the date the attorney general accepts the plan his or her desire not to purchase. Forms are supplied by the attorney general's office and must be presented to the tenants by the sponsor.

An offerer who disputes the eligibility of a senior citizen must notify the state attorney general's office, which is empowered to make the final determination as to whether the tenant meets the eligibility standards set forth above. A recent case brought in Albany but involving the conversion of a 40-story luxury building in Manhattan makes the challenge process difficult for tenants. Justice C. G. Cholakis ruled that if there is a challenge by the sponsor, the burden is on the tenant to prove he is eligible. The landlord needn't support his challenge with any evidence. The simple act of making a challenge, ruled the judge, mandates a hearing at which the tenant must defend his eligibility.

Attorney General Abrams is appealing the ruling.

In the event a building does go co-op, to whom do the non-purchasers (eligible senior citizens and eligible handicapped who choose not to buy, as well as all non-buyers under a non-eviction plan) look for ordinary landlord services? The apartment owner (that may be the sponsor or someone to whom he has sold shares in the apartment) is responsible for maintenance and services in a non-purchaser's apartment. If satisfactory services are not provided, rent-stabilized and rent-controlled non-purchasing tenants should call, respectively, the Conciliation and Appeals Board or the Office of Rent Control.

WHO CAN BUY

TENANTS IN A BUILDING GOING CO-OP have the opportunity to buy at an "insider" price, which is usually lower than the price the apartment would fetch on the open market. This economic advantage sometimes leads to disputes over exactly who is the tenant with the right to buy.

Between a subtenant in occupancy and the tenant of record, it's the tenant of record who has the right to buy in a co-op conversion. If you sublet your apartment, take care to have a written sublease agreement between yourself and the subtenant, and to pay the rent to the landlord yourself and have the subtenant pay rent to you.

In *Willis* v. *Krull*, State Supreme Court Justice Arthur E. Blyn had a right-to-buy dispute before him. Krull was employed by the managing agent of the apartment building at 315 East 68th Street. In August of 1979, Willis inquired about an apartment on the fourteenth floor. Krull said it was available and advised Willis to apply for it through a broker. A few days later, Krull herself rented the apartment and signed a three-year lease. Willis, meanwhile, applied through the broker, and Krull offered her a two-year sublease.

A co-op offering plan came out, and both Krull and Willis asserted their right to buy the apartment.

Justice Blyn found that despite Krull's connection with the landlord, she had a valid lease and had preserved the proper forms of a sublease by paying the rent directly to the landlord and having Willis pay the sublease rent to her.

A different situation led to a different result in *Szumega* v. *Kaskel*. The apartment in question was originally occupied by Peter and Judith Lantos under a lease extending until 1982. But the couple moved out in 1979, and one George Janovics moved in. There was no written sublease agreement between

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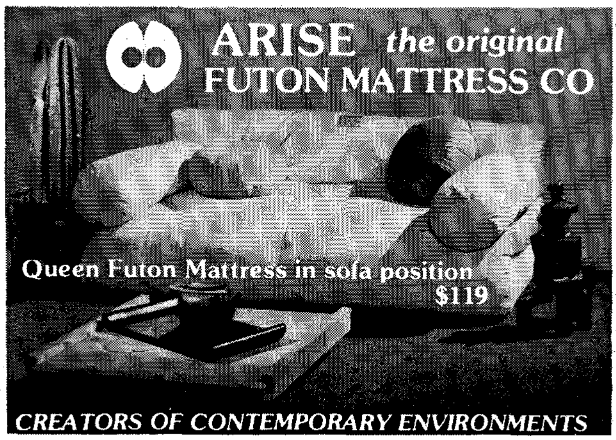
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Janovics and the Lantoses, and Janovics paid rent to the landlord. Nine months later, Janovics left and Elizabeth Szumega moved in. She too paid her rent to the landlord and was the tenant in occupancy when a final co-op-conversion plan was presented in April of 1981. Szumega wanted to buy the apartment. But the Lantos couple showed up to buy, claiming that they were the prime tenants and that Szumega was merely their subtenant.

Justice Martin Rodell rejected the Lantoses' claim. They were presumed to have given up their prime tenancy by setting up residency elsewhere, by not producing a written agreement to prove they meant to maintain their status as prime tenants, because the succeeding tenants paid rent to the landlord, not to them, and because they admitted they'd never even met Szumega, their supposed subtenant, "until recently." Szumega was allowed to buy the apartment.

When unrelated roommates occupy an apartment and a co-op-conversion plan is accepted for filing, who may buy?

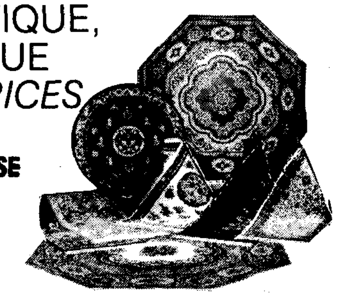
The case of *Neild* v. *Wolfe* involved a couple who thought they would marry someday. They moved into an apartment together. She paid one-third of the rent; he paid two-thirds. He alone signed the lease. After five years they decided to separate. She began searching for another apartment. Over a year later, not having found one, she went to England for four months to visit her family.

When she returned, her ex-lover denied her access to the apartment. Still, when the landlord presented a conversion plan, she sued her former mate for a share of the expected profits.

Since she had never signed the lease, she could not claim to be the tenant of record. So she argued that she and her lover were engaged in a real-estate partnership. But Justice Edward Lehner found this claim to be too much. "It is far-reaching to presume that these two parties rented an apartment in 1974 and lived together in order to derive profits from a conversion that conceivably would occur in the future," he wrote.

The plaintiff had one more try. She contended that defendant's promises of marriage had tricked her into thinking she didn't need to have her name on the lease. But the accusation of fraud proved too much for Justice Lehner. "Given the vagaries of love itself," he said, "it would be unduly harsh for this court to now accuse a man of fraud when he has lived with his lover for six years."

The plaintiff, lacking any evidence of fraud, not having signed the lease, and having no written agreement to support her claimed rights in the apartment, saw her case dismissed. ▬



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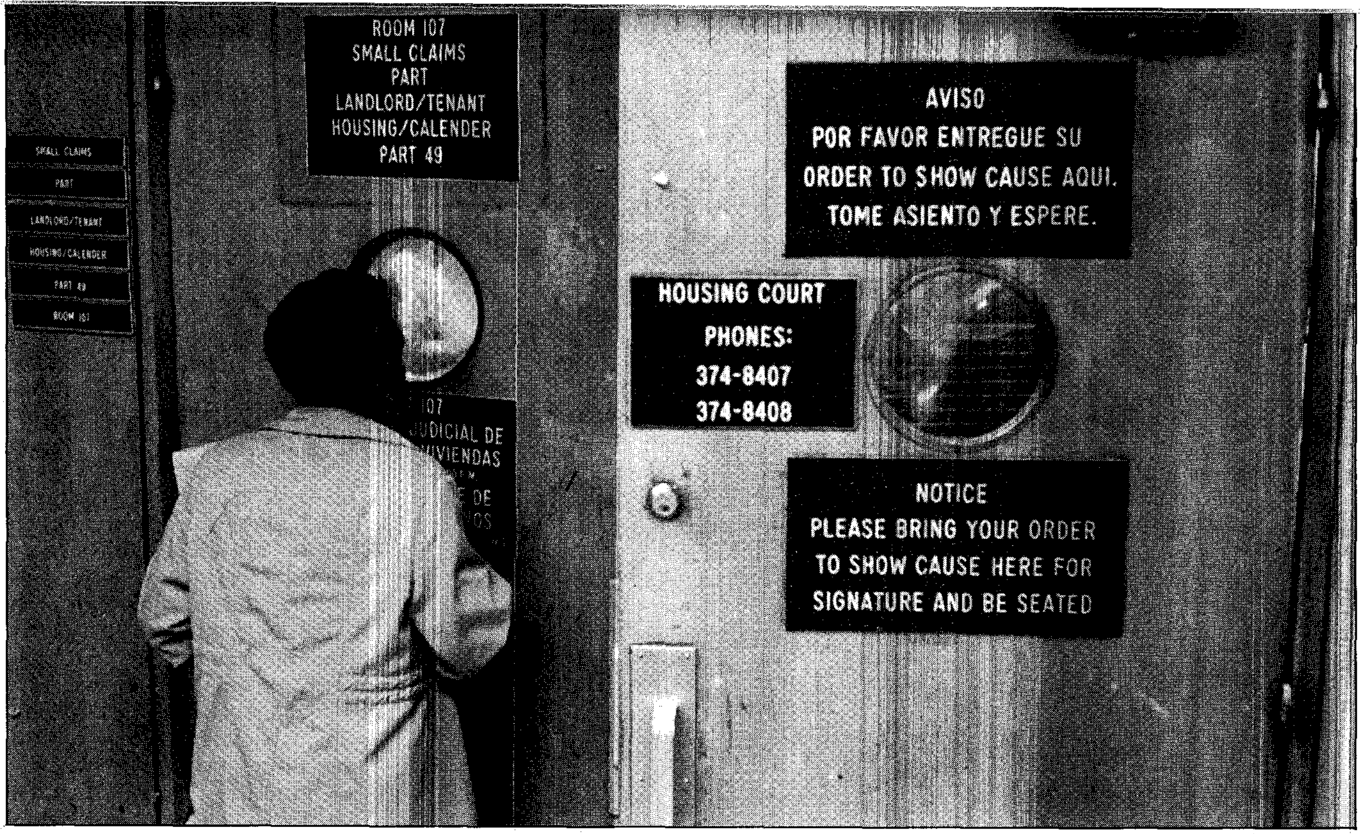

Kafkaesque: *Housing court, where most tenants appear without a lawyer.*

USING THE LAW

By Ava Plakins

Most tenants are happily unaware of their landlord's power over them until their rights are threatened. Then one day a pipe bursts, an elevator breaks down, a ceiling collapses, the heat goes off. Jolted into action, the tenant calls his superintendent or his landlord. If he's lucky, the repairmen come quickly and the situation's resolved. Many New Yorkers are blessed with just such conscientious landlords. But often the landlord simply ignores the complaint, or blames the breakdown on the tenant, or uses any number of excuses to avoid spending money on repairs. At that point the tenant has run out of ideas. What now?

The sorry truth is that going through the city's collection of bureaus, agencies, and courts can take the tenant months (if not years), cost him thousands, and exact an awesome price in frustration and anxiety. For many, the fight is too daunting; they simply give up and decide to live with one more inconvenience or hazard. The ones who succeed in forcing a recalcitrant landlord to comply with the law must slug it out at each step. "In every way, the policy and procedures that are supposed to work for you, and allow you to find out and assert your rights and get them protected, put up obstacles," says City Council Member Ruth Messinger. "Winning a case requires some combination of immense patience, money, and a good, nagging personality."

Landlords can delay, sue, try to evict—fighting them takes spirit and stamina.

THE FIRST STEP: CENTRAL COMPLAINT

The tenant with a problem usually begins by calling the Central Complaint division of the city's Department of Housing Preservation and Development. Central Complaint turns the problem over to H.P.D.'s Code Enforcement Office, which sends out an inspector to verify and classify the violation. The tenant takes off a day from work to await the inspector. But he doesn't come. Why? H.P.D. has over 400 inspectors, but nearly 1.2 million apartments under its jurisdiction. There just aren't enough inspectors to go around, so, especially during the cold season, they must be dispatched to those buildings with critical problems, such as lack of heat and hot water. Finally, four days after the complaint, the inspector may arrive, but unless the tenant has taken off from work yet again, there will be no one home to let him in.

Code Enforcement, meanwhile, has gotten in touch with the landlord. Sud-

Photograph by Fred McDarrah.

denly the heat is back on, or the elevator works, or a new lock appears on the front door.

"The guy from Code Enforcement arrives, and you look like an ordinary crank," says Belle Schoenholtz, of the Greater Flushing Tenants Council. "But you're not. The heat could go off again the next day." If the landlord is especially cunning, he can play "musical chairs" with a building's violations. "The inspector would be called in because there would be no heat in the 'A' line of apartments," says Ann White, a tenant at 375 Riverside Drive, in Manhattan. "But when he got here, there was plenty of heat in the 'A' line; now the 'B' line was cold. The same thing happened with the 'C' line." But the inspector could not issue a violation notice for the "B" line on his first visit; he could only report on what he'd been summoned to examine. Getting violations on record can mean many a visit by the inspector—and few tenants are likely to be free to stay home from work day after day to let the H.P.D. man in.

If violations are reported, the city notifies the landlord that he has a certain amount of time to remedy them or face various penalties. Theoretically, the city enforces these warnings through H.P.D.'s Housing Litigation Bureau. If the landlord doesn't make the repairs, H.P.D. can take him to court. But H.P.D. is short not only of inspectors but also of lawyers. It currently has 37. "The city cannot handle anything like the number of violations its inspectors report," says Council Member Messinger. "So it has to pick and choose which ones to refer to its Litigation Bureau." Consequently, the same order of priorities applies here as in Code Enforcement. The building that is stone-cold in the middle of January will once again take precedence over another building with a broken intercom. Unless the violations add up to an emergency, "the notice to fix the violations just sits there," says Belle Schoenholtz. "Nobody does anything about it. Sure, you can go to court and file for a rent reduction, but that's not what you really want. You want your services back." So even though H.P.D. has found that the landlord is breaking the law, the system does not automatically compel his compliance—it's still up to the tenant to take action.

Inundated: *Ellis Franke, of the Conciliation and Appeals Board, with work load.*

THE RENT STRIKE: TOUGHING IT OUT

MOST TENANTS ACT BY NOT PAYING their rent, thereby forcing their landlord to take them to court. (A tiny percentage initiate court action against their landlord, but doing so is especially burdensome on the tenant, and getting landlords into court can be difficult.) Although withholding rent is perfectly legal, it scares people. "Our first rent strike, tenants were very, very afraid," says Dorothe Ralin, a Queens rent-strike veteran. "Older people, especially, were terrified of the landlord. It was that old idea: You pay your rent or you get thrown out on the street."

This fear of eviction is reasonable. When a landlord decides he has waited long enough for his money, he files a complaint in civil court, and within a few days the tenant is served with that complaint. The tenant then has five days—and five days only—to answer it. If the tenant receives the complaint too late, or if he doesn't receive it at all—and these things happen—he is automatically in default of court and on the way to receiving a 72-hour notice of eviction.

Although there is a backup step in this dispossess process to protect the tenant from eviction, it too is nerve-racking. An Order to Show Cause notice must be filed by the tenant at the court clerk's office, signed by the judge, and served on the marshal and the landlord or his attorney. The tenant must do all this just to save himself from being evicted. And the court has yet to consider the issues that led the aggrieved tenant to withhold rent in the first place.

If the complaint arrives without incident, the tenant goes down to the court clerk's office and explains why he hasn't paid the rent. If there are repair complaints, and if the tenant knows it's his right to mention them at this point, he lists the specifics on a form. A copy goes to Code Enforcement, which sends out an inspector to check on the complaints. The clerk, meanwhile, sets a trial date for about a week later.

The tenant takes a day off from work to wait for the inspector, who doesn't arrive. Court day rolls around, but without the inspector's report the tenant has no formal evidence of grievances. So the judge adjourns the case, and the tenant will have to miss another day of work.

Or the landlord doesn't show up in court. "Let's say the tenants are down there because they have a leaky roof," says tenant attorney Kent Karlsson. "They come down the first day. The landlord's attorney can ask for a postponement, to make them come down another two or three times. Or maybe the owner's mother is sick, and the next time the *owner* doesn't come. He sends his agent, but the agent didn't bring the file. He says, 'Uh, the landlord couldn't make it today—sorry, Judge. Well, we didn't have the phone numbers for these twelve tenants; they'll have to come back.' " After three or four such false starts, "the tenants are just so worn out," says Lynn Burkett, of the city-operated Bronx Task Force on Housing Court.

HOUSING COURT: A DREARY ROUND

TENANTS ARE MOST VULNERABLE TO the landlord's delay tactics when they go into court without a lawyer, as both sides are permitted to do in housing court. Housing law is dense, though, and a tenant can drown in its technicalities. "If your apartment's in jeopardy, you're crazy to go down there

Photograph by Carrie Boretz.

without a lawyer," says attorney Karlsson. But with many lawyers charging $100 to $150 an hour, and with free legal services for the poor curtailed, a huge majority of tenants—about 77 percent—go into housing court unrepresented in repair cases. A landlord, however, may find it cheaper to pay a lawyer to defend him than to make repairs. All but 11 percent of landlords arrive in court (on repair complaints) with counsel.

With or without lawyers, many tenants are simply intimidated by the courtroom. Jay Harper, whose tenant association recently succeeded in blocking mass eviction, laments, "You can tell people, 'You have the *right* to be here—your rights are being *violated*,' and yet, when called to the witness stand they are apologetic, almost abject."

What is more, tenants cannot necessarily expect help or guidance from the judge. The judge is overworked and harried. There are only twenty housing judges in the city to handle about 100,000 cases a year. They do their own legal research and sometimes even type their own decisions at night. "The judge wants to dispose of the case quickly," says Karlsson, "anything but spend hours having a formal trial."

At this point, facing pressure from employers, lawyers, and perhaps even the judge, many tenants give in and settle, sometimes for less than they wanted or were entitled to. "If you don't know your rights," says Lynn Burkett, "you can get pressured into agreeing with or signing things you don't understand."

Even if the judge orders a landlord to correct the building's problems, the tenant is not yet home free. "In many cases, the tenants agree to turn over their rent, and the landlord promises to make the repairs," says Burkett. "You know what happens: The tenant pays, but the landlord doesn't do a thing." So the tenant must start the dreary round again to compel compliance—inspectors, days off, waits, and delays. "When you're angry, you're willing to go all out and fight," says Schoenholtz. "But when it's prolonged, you start looking around and wondering: Is it worth it?"

THE C.A.B.: DELAY, DELAY, DELAY

MANY RENT-STABILIZED TENANTS GO another route—the Conciliation and Appeals Board, a quasi-judicial enforcement agency created in 1969 by the rent-stabilization law. But the C.A.B. moves so slowly that it currently has a backlog of more than 12,000 cases. The agency takes about three months to settle an individual complaint, and about six months for a building-wide complaint. (Stories of the C.A.B.'s taking far longer are legion.) This means that if a tenant complains about a broken air conditioner during an August heat wave, his landlord may be *told* to fix it around Thanksgiving, and a tenant could bear a baby before the C.A.B. decides that her elevator has to be fixed. And these are what the C.A.B. considers its easy cases. Ellis S. Franke, executive director of the C.A.B., admits that rent-overcharge inquiries routinely take between "a year and a half and two years to complete." At the end of these long waits, the landlord will be instructed to repair the problem, or return the amount overcharged—but he will not be ordered to pay a cent in penalties or in interest on rent money he illegally charged the tenant. "Why should I wait months for the C.A.B. to tell the landlord to do what he was supposed to do in the first place—and then get no offset for the time I didn't have service?" asks Karlsson. "What kind of remedy is that?"

Rent-overcharge investigations take a year and a half to two years to complete.

Again, enforcing the C.A.B. order, once it comes down, is no small task. Although it administers a system comprising about 900,000 apartments, the C.A.B. has a grand total of three inspectors, plus access to H.P.D.'s relatively small force. Because there are so few, the C.A.B. "has to take the landlord's word for it when he says he's fixed something," says Sonda Overstreet, senior-citizens' tenant representative for the Vermeer Apartments, in Greenwich Village. "The burden of proof seemingly never shifts to management. All management needs to do is write a letter asserting compliance. It is then required that the tenants assemble evidence to the contrary, or the C.A.B. will simply agree and close the case." For almost three years, several Vermeer tenants have been trying to force their landlord to comply with a C.A.B. order to properly maintain and repair their air conditioners. Overstreet has written stacks of meticulous single-spaced, legal-size letters to the C.A.B. explaining how its order is being ignored. Some Vermeer tenants were well into their second summer without air conditioners when she wrote the following to the C.A.B.: "The most practical use of [your] Order has been to fold it into a hand fan."

"The C.A.B.'s at a critical point right now," says Ellis Franke. "It's still functioning, but unless relief arrives, the system will be buried."

One form of relief would be more money. The C.A.B. is currently operating on about $3.7 million a year, almost $1 million less than it requested this fiscal year. Many tenant activists point to its maddening delays as proof that the C.A.B. is grievously—indeed, *deliberately*—underfunded. After all, its budget is financed and administered by the Rent Stabilization Association, the organization of landlords required by the 1969 law to implement the rent-stabilization system. "The fundamental flaw with rent stabilization is that it's an industry-run, not a government-run, system," says Michael McKee, of the New York State Tenant and Neighborhood Coalition. "And they've perverted the very system they're supposed to be upholding." "It's like asking the foxes to guard the chicken coop," says Council Member Messinger. ("Underfunded?" says R.S.A. chairman Sheldon Katz. "I think the C.A.B.'s *over*funded.")

But Attorney General Robert Abrams agrees with the tenant advocates. Last June, he issued a report charging the R.S.A. with illegally spending nearly a million dollars. Abrams said that the money went to pay lawyers, lobbyists, and public-relations firms to promote landlord interests here and in Albany. Abrams charged that the R.S.A. has become an "aggressive antagonist" of the system it was entrusted by law to operate, and a "principal spokesman" for the real-estate industry. Abrams sent these findings to Anthony Gliedman, commissioner of H.P.D., which supervises the R.S.A., and asked Gliedman to suspend the R.S.A.'s registration.

On March 23, after having waited nine months for Gliedman to respond to his petition, Abrams brought suit against the R.S.A. in Manhattan Supreme Court. The suit seeks to bar the R.S.A. from such alleged self-serving expenditures as lobbying and studies attacking rent stabilization, and to force the R.S.A. to provide adequate funding for the C.A.B. to spend on enforcement.

(On April 2, Gliedman's report finally

WHERE TO TURN FOR HELP

CITY AGENCIES

Central Complaint Bureau

215 West 125th Street, New York, New York 10027 (960-4800).

Central citywide clearinghouse for all housing complaints. Telephone lines open 24 hours a day, seven days a week. Puts tenant's complaint on computer list and turns it over to the appropriate borough office of code enforcement.

Office of Code Enforcement

Manhattan: *39 Broadway, New York, New York 10006 (248-6355).*

The Bronx: *1932 Arthur Avenue, The Bronx, New York 10457 (583-5520).*

Brooklyn: *Municipal Building, 210 Joralemon Street, Brooklyn, New York 11201 (643-7884).*

Queens: *126-06 Queens Boulevard, Kew Gardens, New York 11415 (520-3403).*

Staten Island: *Borough Hall, Staten Island, New York 10301 (390-5200).*

Never call these offices before you call Central Complaint, say Code Enforcement and Central Complaint staffers; Central Complaint will work on your problem before Code Enforcement will. However, one activist maintains, "When I have a problem, my finger never leaves the phone—I'm not embarrassed to call and be firm with everyone."

Conciliation and Appeals Board

10 Columbus Circle, New York, New York 10019 (265-5920).

The agency that handles all complaints of rent-stabilized tenants and landlords.

Housing Court (New York City Civil Court, Housing Part)

Manhattan: *111 Centre Street, New York, New York 10013 (374-8407).*

The Bronx: *851 Grand Concourse, The Bronx, New York 10451 (590-3572).*

Brooklyn: *141 Livingston Street, Brooklyn, New York 11201 (643-3665).*

Queens: *120-55 Queens Boulevard, Kew Gardens, New York 11424 (520-3613).*

Staten Island: *927 Castleton Avenue, Staten Island, New York 10310 (390-5420).*

Available to *all* tenants—the rent-stabilized, the rent-controlled, the unregulated, and those who live in public housing.

New York State Attorney General

2 World Trade Center, New York, New York 10047 (no phone calls, please).

For complaints about discrimination in housing and for rent-stabilized tenants who have rent-overcharge, security-deposit, or co-op-conversion problems. Write for a free copy of the office's newly updated 39-page *Cooperative & Condominium Conversion Handbook.*

Office of Rent Control

Upper Manhattan *(above 110th Street): 215 West 125th Street, New York, New York 10027 (678-2201).*

Lower Manhattan *(below 110th Street, including Staten Island): 2 Lafayette Street, New York, New York 10007 (566-7970).*

The Bronx: *260 East 161st Street, The Bronx, New York 10451 (585-2600).*

Brooklyn: *91 Lawrence Street, Brooklyn, New York 11201 (643-7570).*

Queens: *164-19 Hillside Avenue, Jamaica, New York 11432 (526-2040).*

For all complaints of rent-controlled tenants and landlords.

TENANT GROUPS

Greater Flushing Tenants Council

136-56 39th Avenue, Room 140, Flushing, New York 11354 (886-1066).

Very good organizing and tenant assistance. Individuals may join for $10, buildings with under 100 tenants for $50, buildings with more than 100 tenants for $75. Membership will entitle you to monthly newsletter with articles on housing issues here and in Albany.

Lenox Hill Neighborhood Association

331 East 70th Street, New York, New York 10021 (744-5022).

Covers neighborhood from 59th to 96th Street, East Side. Excellent housing clinics, organizing assistance. Walk-in, no-charge housing clinic at the association's offices Mondays and Wednesdays 2 to 4 P.M., and at St. Joseph's Church, 404 East 87th Street, Thursdays 6 to 8 P.M. No membership required for housing services.

Metropolitan Council On Housing

137 Fifth Avenue, New York, New York 10010 (598-4900).

This 24-year-old group has 10,000 members and eleven branches in Manhattan, Brooklyn, and the Bronx. Main office lobbies on wide range of issues; branches are grass-roots organizing, negotiating, and how-to-win-your-rights outfits. Membership—$15 a year ($8 a year for the unemployed and senior citizens)—entitles you to monthly newspaper. Call main branch for local-office number.

New York State Tenant and Neighborhood Coalition

198 Broadway, New York, New York 10038 (964-7260).

Statewide political-action and lobbying organization that promotes tenants' rights and trains tenant organizers. *Not a walk-in help group,* but will refer tenants to a local organization where they can get help. Publishes a series of fact sheets ($2 each) to advise tenants of their rights. Send $2 for Fact Sheet No. 26, "Statutory Rights of Tenants," which lists all bulletins available. Membership ($15 donation requested) brings newsletters and lobbying reports.

Northwest Bronx Community-Clergy Coalition

2656 Decatur Avenue, The Bronx, New York 10458 (933-3101).

An umbrella group for ten northwestern-Bronx community groups. Tenant organizing; committees on housing issues like arson, insurance, and redlining.

Tenants Union of the West Side

155 West 72nd Street, Room 605, New York, New York 10023 (595-1274).

Walk-in, no-charge housing clinic operates Tuesdays 2 to 5 P.M. and 6 to 7:45 P.M., and Thursdays 2 to 5 P.M. Volunteers can also help a building organize, negotiate, prepare court strategies. Has received both solid praise and complete pans. Yearly membership—basic, $10; senior-citizen, $4 — entitles tenants to a newsletter.

West Side S.R.O. Law Project

Goddard-Riverside Community Center, 161 West 87th Street, New York, New York 10024 (873-6600).

Funded through H.P.D. and the Mayor's Office of S.R.O. Housing. Experimental project for special problems of S.R.O. tenants. No limit on clients' income. Also, **Eastside S.R.O. Legal Services Project,** 1011 First Avenue, near 57th Street, New York, New York 10022 (308-9025). **—A.P.**

came through. "The response was useful," says Abrams's deputy press secretary, Nathan Riley. "It supports our position.")

So, while the attorney general's lawsuit against the R.S.A. works its halting way through the system, the C.A.B. limps on. Action on cases actually *declined* by 5.2 percent last year. And 1,000 new cases pour in each month.

THE LAW, THE COURTS: SOME GOOD NEWS

THERE IS A BILL BEFORE THE CITY Council right now (Intro. 1192, sponsored by Edward Wallace and twelve other council members) that could solve one of the C.A.B.'s biggest headaches—rent-overcharge inquiries. By setting up a central rent registry, the bill would allow tenants to check their lawful rent in minutes, instead of the years it now takes to find out through the C.A.B. Although the bill has wide support among tenant groups and politicians, only an extraordinary outpouring of tenant support is likely to offset strong landlord opposition.

Civil-court judges are also looking to city and state policymakers for legislative relief. Judge Benjamin F. Nolan, chief of Bronx Civil Court (of which housing court is merely one part), would like the Legislature to lengthen the week-long period between the day the tenant answers the nonpayment complaint and the day he goes to trial so inspectors can have enough time to do their job. He'd also like the Legislature to broaden the circumstances under which a judge can levy fines against a landlord for building violations. As it stands now, judges gingerly test the boundaries of the law, waiting for higher courts to affirm or strike down their decisions. "Because the Legislature doesn't sit down and grapple with tenant legislation in New York City," says tenant attorney Carol Ule, "the courts have to make the law." And that process is slow and uncertain.

There are many tenant issues brewing in Albany, and 1982 is the year to mount campaigns for their passage, says Michael McKee. State legislators run for re-election in 1982, and New York will elect a governor this year. But there is little chance of progress unless the tenant lobby mobilizes, and, says McKee, "tenants are just plain apathetic."

So, unless and until the Legislature acts, tenants will have to take heart in the smaller, but genuine, steps being taken locally. Activists agree that the city did a much better job this year than in the past in bringing relief to those without heat or hot water. Activists are also pleased with the information tables that have been set up in the past year and a half in each borough's housing court. Volunteers and social-service workers at these tables have been helping confused, often non-English-speaking tenants find their way through the labyrinth that is housing law.

There have been examples of adventurous judicial actions recently. In March, Bronx Housing Judge Diane Lebedeff found a landlord in contempt of her court for not providing heat and hot water to his tenants as she had ordered him to do months earlier. She sent him to the Bronx House of Detention. "I think that move was sorely needed," says Judge Nolan, "and it's going to be done more frequently around here. Most bad landlords get frightened when they hear they could go to jail."

There is some mixed progress on the single-room-occupancy front. At the end of 1981, the city funded two programs to help these most vulnerable of all New York tenants. "I'm convinced the city is finally showing *some* concern," says Deborah Rand, attorney for the West Side S.R.O. Law Project. Rand recently succeeded in winning, in a jury trial, $7,000 each in compensatory damages for eight S.R.O. clients who testified to deteriorating conditions. But the trial judge, Thomas V. Sinclair Jr., overturned the verdict; the case is being appealed.

The attorney general's office has been active in housing matters lately, bringing charges not only against the R.S.A. but also against landlords who have repeatedly overcharged their tenants. "We've returned $5 million to tenants in the past three years," says Nathan Riley. Charles Greenthal and Company, one of the city's largest landlords, is currently paying in excess of $1 million to overcharged tenants. Similarly, the Lefrak organization, another mammoth concern, agreed in March to return about $400,000 to its tenants.

FIGHTING BACK: TALES OF TRUE GRIT

FOR MOST NEW YORKERS, THOUGH, these cases are interesting but essentially irrelevant. They do not address the heart of the frustrations faced by tenants.

"I can't tell you what we've been through," says Dorothe Ralin, co-president of the Carol Tenants Association, in Forest Hills, Queens. "We've been in housing court, we've been in supreme

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court. We've been back to housing court, and back to supreme court. We've filed and filed papers with the C.A.B. We've been in and out of the city agencies. What wasted effort. We've had to do everything for ourselves. If you're not dedicated, you're finished. You've got to be *tenacious.*"

The Carol Tenants' battles began about seven years ago, when their landlord, then Carol Management, applied to the C.A.B. for permission to increase their rents. "There were constant problems with the building," claims Ralin. Incensed at the possibility of paying more for less, the tenants formed an association. "It was a hot summer night. We met in the playground at eight o'clock. Everybody was screaming and yelling. We didn't know how to do anything." But the tenants found themselves a lawyer and launched into what would be the first, and most difficult, of many rent strikes. They then went to housing court for the first time. "At the same time, we were filing papers with the C.A.B.," says Ralin. Tenants alleged shoddy maintenance, repairs, and security. "We didn't get very far," says Ralin. Indeed, the C.A.B. found the services to be adequate.

Over the next five years the building was sold twice, and services continued to deteriorate, according to new papers filed by tenants with the C.A.B. But the real disaster occurred at about a quarter to four one morning in May 1980, when a 10,000-gallon water tank burst on top of the eleven-story, 157-unit building. "It was like Niagara Falls," says Sonny Waxman, Carol Tenants' other co-president. "The water was just flowing down the stairwells, like you opened up a hydrant. We had no elevators, no electricity, no phones for 24 hours."

On the advice of Kent Karlsson, their lawyer, Carol Tenants took the extreme step of applying to housing court for a 7-A administrator—a court-appointed manager who essentially replaces a landlord who has abandoned his responsibilities. This action is not common in middle-class neighborhoods, but the judge gave them their administrator, with whom they are pleased.

But this triumph has been hard-won, and their legal battles are ongoing. "This is an expensive venture—tens of thousands of dollars," says Ralin. "And it takes a *lot* of our time. One Saturday night, all of us got a notice under our doors from the court saying we were having a receiver [another court-appointed official with certain financial responsibilities] come in. Do you know what an uproar this caused?" she says. "Every tenant comes by. The doorbell is going, the phone is ringing. I'm on the phone four hours with the lawyer. I've got to have answers—and good ones."

Ralin and Waxman are proud of the excellent appearance of their building, and they've gained confidence over the past seven years. "Yes, we've stood on our own two feet," says Ralin, "but we've had to fight and fight just to get what we were *entitled* to."

Ann White and fellow tenants at 375 Riverside Drive, in Manhattan, have been through even more protracted legal struggles. Their aim has been twofold: not only to make their landlord repair conditions like sporadic heat and hot water, a leaky roof, and decreased security, but also, at the same time, to keep the building from going co-op. These are difficult issues to resolve under any circumstances, but especially so when the landlord is Curtis Katz, named in the *Village Voice* as one of the "Ten Worst" of 1981. (Strictly speaking, Curtis Katz is not the landlord. The landlord of record is Thunderbird Realty, a partnership owned by Katz's brother, cousin, and two young sons. However, in a 1981 lawsuit filed on behalf of Ann White and other tenants, the state attorney general describes Katz as "the main, if not sole, principal active in the acquisition, ownership... and proposed conversion to cooperative ownership of the premises.")

"I'm sure we've gone to court more than 40 times," says one tenant.

"Curtis is litigious," says White, and so, these tenants have run the gamut of New York courts, up to the state's highest, the Court of Appeals. Many have been brought to the brink of eviction.

Problems began in earnest at 375 Riverside Drive, a fine old building with 114 units, almost as soon as Thunderbird Realty bought the building, in May 1978, says White. She claims that the number of doormen and other personnel on duty was cut, tenants had no access to the laundry room, and there was no response to requests for repairs. "In the fall of 1978 we had the horrendous ordeal with the heat in which we'd call inspectors and Curtis would play 'musical chairs' with heating different sections of the building." (One of Katz's attorneys denies there were any problems in the building, although he does not deny there were lugs on the boiler that were considered illegal by H.P.D.) So, in January 1979, a majority of the tenants went on a rent strike. They received their dispossess notices shortly thereafter and went to housing court, before Judge Stanley Nason. Nason succeeded in administering a settlement between landlord and tenants, but because they were dissatisfied with the landlord's compliance, the tenants continued to appear before him. "It was a constant dispute in 1979," says 375 tenant Lisa Whitcomb. "I'm sure that that spring Ann and I must have gone to court 40 times."

Judge Nason finally decided to visit the building himself. "He seemed frustrated with the whole experience," recalls White. "After about 40 minutes he said, 'I expect to be leaving in the next 20 minutes, and I want to see the worst apartments in the building.'" Nason found the conditions of the roof and the elevator and the provision of heat all to be adequate, and he ordered the tenants to pay up $170,000 in withheld rent within a week.

"It wasn't raining the day Nason came, so there was no water coming in from the roof," says White. "And they gave us heat the day he came. I can remember coming into the building that day and people coming up to me and saying, 'Hey, we've had hot water *all day!* Not just hot, but steaming hot!' They made it look good for the judge. And he could only report on what he saw."

The tenants refused to stop withholding rent, and once again, in the winter of 1980, claims White, the building was often without heat. "I rented a car and took my 85-year-old neighbor to friends in Connecticut," she says. "We were running around like banshees with electric heaters, boiling water, moving people from cold apartments to other sides of the building. I can remember feeling almost hysterical about the cold. But driving back from Connecticut I fell into a purple rage. How *could* somebody?"

Meanwhile, back in July 1979, Katz had submitted his cooperative-conversion plan to the tenants and to the attorney general. After notification by the tenants' attorney, the attorney general opened an investigation into what appeared to be warehousing of vacant apartments in the building. "Tenants were going down to the World Trade Center to testify," says White. Between March 1980 and April 1981, the attorney general obtained two injunctions against conversion, thereby stopping Katz from converting the building. Katz appealed every step of the way, but in February of this year, the Court of Appeals upheld the injunctions, and there they stay.

The rent strike, however, had not ended; it had just gotten meaner. Katz had sued White personally on various grounds and had taxed the tenants to nearly their limit with litigation. Their unluckiest stroke, though, came on January 14 of this year, when their attorney was snowed in in Westchester and could not make it into housing court in Manhattan. Judge Ralph Waldo Sparks found the rent-striking tenants in default, and on January 20, fourteen tenants—including White, Whitcomb, Whitcomb's husband, her four-month-old son—received 72-hour notices of eviction. "People were scared to death," says Whitcomb. Two days later, their evictions were stayed, and a couple of weeks after that, Katz and the tenants finally settled their two-year-long rent strike. Tenants agreed to turn over $401,468.79 in withheld rent, and the landlord agreed to rent abatements, withdrawal of certain ongoing litigation against tenants, and payment of $15,000 in what White describes as legal fees. "Peeing in the ocean," she says. "Curtis nearly litigated us to death. But I decided that I was going to fight, even if it meant going down fighting. And look, we're real proud to have won the right to stay in our building."

HOME DEFENSE: THE EXPERTS' ADVICE

THERE IS A MORAL TO THESE STORIES: Organize *before* the tank bursts in the middle of the night; organize so the landlord cannot pick out one "troublemaker" to harass. Enlist help from your congressman, your neighborhood association, tenant groups.

Unfortunately, attorneys seem indispensable for problem buildings, but if your building cannot afford one and cannot qualify for legal aid, check the tenant groups out. Although they will not accompany you to court, many have lawyers on hand. Keep detailed records; send letters to your landlord by certified mail so that you can prove he's received them; know the ins and outs of your case before you get into court.

Every successful tenant interviewed echoed Dorothe Ralin: "We knew nothing at first. We just wanted to defend our homes." That's a good start—as long as you get solid advice, stay unified, and stick it out. ▬

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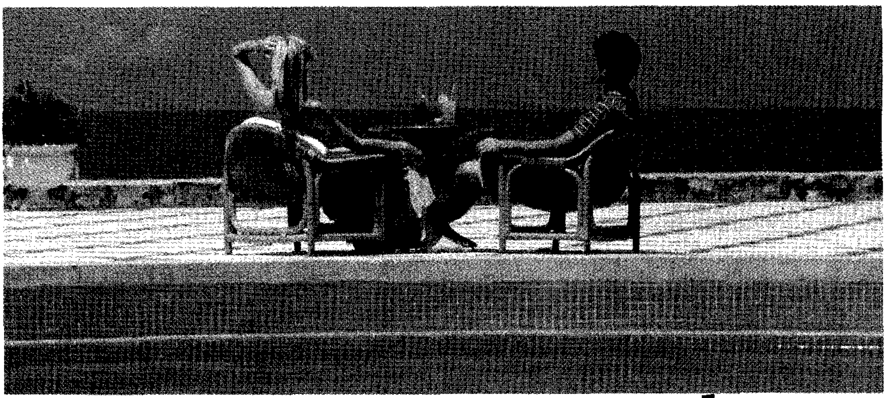

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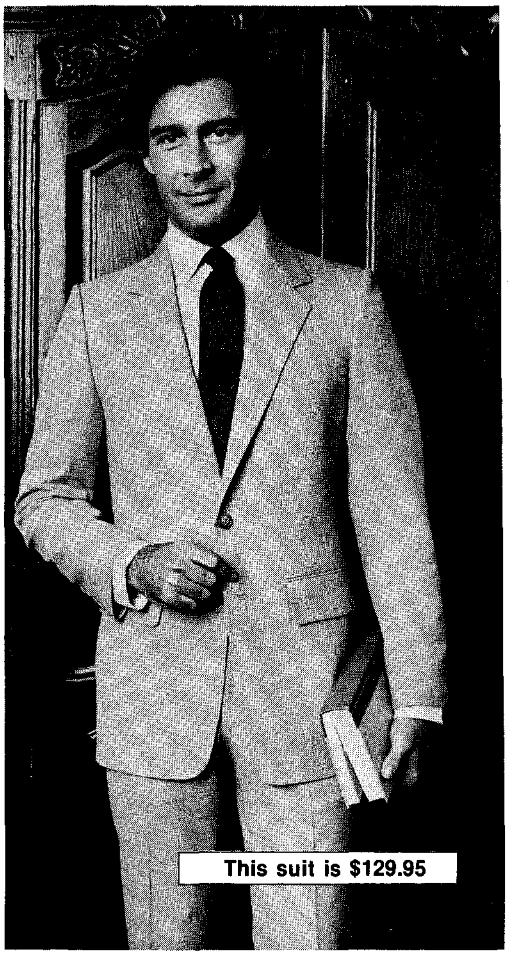
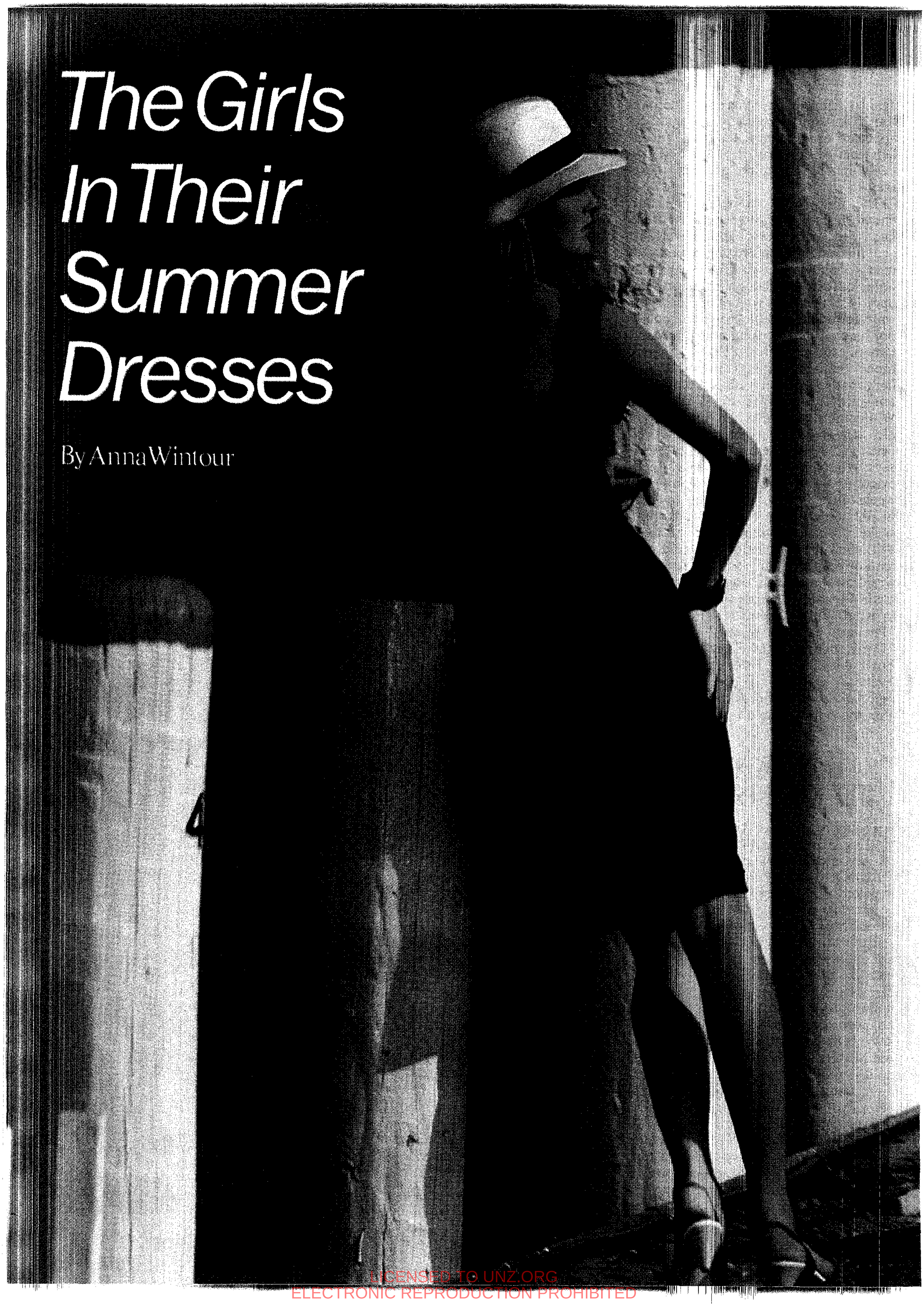
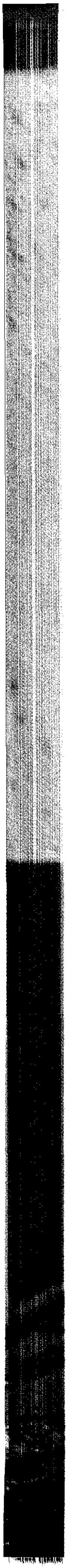


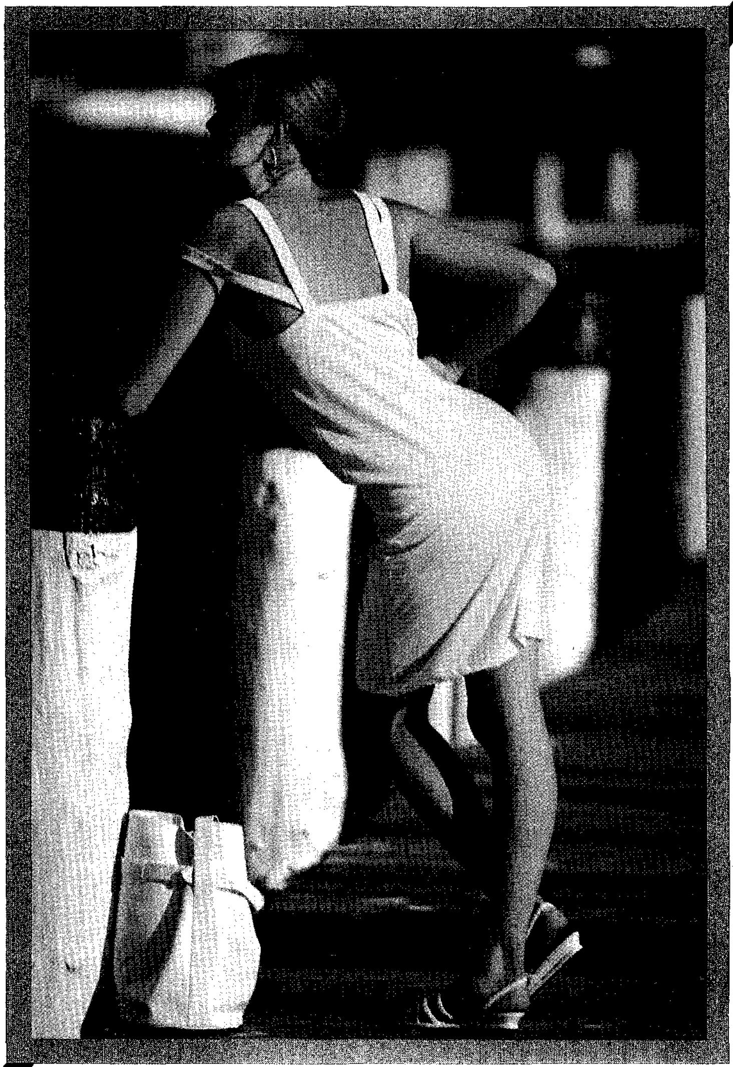
The Girls In Their Summer Dresses

By Anna Wintour





◀ *Cotton-velour shift by Michel Klein, $75 at Charivari 72 (58 West 72nd Street), Dianne B. (426 West Broadway), Henri Bendel; straw fedora by Makins, $50 at Bergdorf Goodman; polyester-resin earrings by Cara Croninger, $80 at Artwear (409 West Broadway); cuff by Bill Schiffer, $110 at Artist Product Gallery (448 West Broadway, second floor); shoes, $230 at Maud Frizon (49 East 57th Street).*

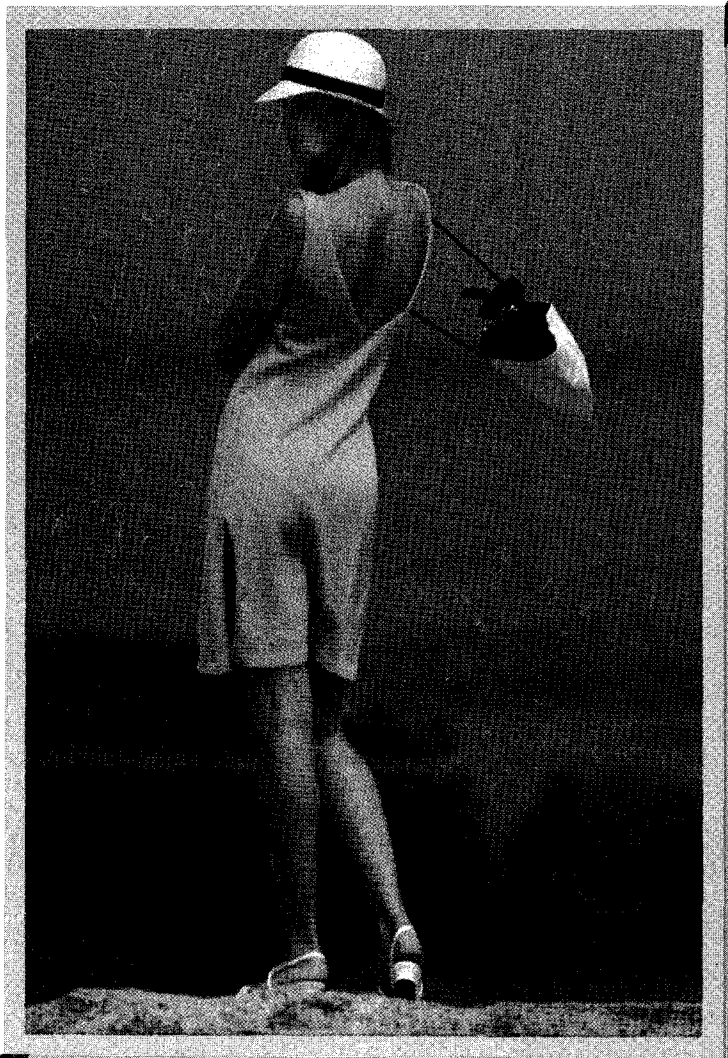


◀ *Cotton-knit dress by Michel Klein, $38 at Barney's, Charivari 72, Dianne B.; polyester-resin earrings by Cara Croninger, $80 at Artwear; leather bag by Morris Moskowitz, $225, and sandals by Walter Steiger, $125, at Bendel's.*

Summertime, and the dressing is easy. Go bareback in cool, ice-cream colors—peppermint and lemon and pistachio. Join the straw-hat circuit.

Photographed by Guy Le Baube

Sheer-wool camisole dress by Angelo Tarlazzi, $215 at Bergdorf's and Georges Rech (711 Madison Avenue, at 63rd); straw hat by Jerome Smith, $60 at Bendel's; polyester-resin necklace, $500, and cuff, $108, by Cara Croninger, in Bloomingdale's Cul de Sac; nylon duffel bag, $90 at La Bagagerie (727 Madison Avenue, at 64th); wedges, $60 at Santini e Dominici (697 Madison Avenue, near 62nd).



Cotton-knit dress by Marcasiano, $230 at Bendel's, Bloomingdale's (early June), Ellen Lansburgh's Therapy (799 Madison Avenue, near 67th), Ménage à Trois (760 Madison Avenue, near 65th); straw hat by Jerome Smith, $68 at Bendel's; nylon beach bag, $35 at La Bagagerie.

Hair and makeup: Hamid. Model: Kristeen Price of Elite.

Music/Peter G. Davis

PLAYING IT COOL

"...How depressingly barren is Maazel's view of Beethoven's 'spiritscape.' He gave us the notes, nothing but the notes..."

WITH FOUR IMPECCABLY GROOMED BUT strangely dispiriting concerts late last month, **Lorin Maazel** concluded his decade-long tenure as music director of the Cleveland Orchestra. Maazel bowed out in style, giving himself a New York showcase that any conductor might envy. The first program, in Avery Fisher Hall, featured two of Beethoven's mightiest symphonies, Nos. 3 and 5, while the other three evenings, in Carnegie Hall, focused on staples of comparable weight: Berlioz's *Symphonie Fantastique,* Dvořak's Seventh and Ninth Symphonies, and the Verdi Requiem.

This September, Maazel becomes the general manager and artistic director of the Vienna State Opera, and one can only hope that he will find his new duties rejuvenating. If the Cleveland concerts and recordings of the past few years are an accurate gauge, Maazel's once mercurially unpredictable personality has solidified—one might even say calcified—into a podium manner that has grown increasingly cold and remote. Until quite recently, there was no such thing as a typical Maazel performance. Sometimes he could take the most overplayed war-horse in the operatic or symphonic repertoire and make every measure sound excitingly fresh; then came those evenings when nothing seemed to be right, as if the man in charge were still pondering a half-formed point of view. Even the failures often turned out to be interesting, since they indicated promising directions for the future.

Neither extreme prevailed at the conductor's valedictory concerts, which were nothing if not smoothly consistent. By now, Maazel knows these familiar works backward and forward (he conducted all of them without a score), and he presented each one so lucidly that listeners with keen ears and a quick pen might have taken dictation from his interpretations. The two Beethoven symphonies moved at a brisk clip without sounding rushed, instrumental details registered clearly and in perfectly balanced proportion at every dynamic level, and the orchestral playing was often dazzling. Never for a moment could anyone doubt that these scores were in the hands of a highly intelligent, articulate, and sophisticated conductor who knew precisely what he wanted.

Maestro Maazel: *A Cleveland valedictory, and now—on to Vienna.*

For all their awesome virtuosity, the performances remained uninvolving and earthbound. Maazel gave us the notes and nothing but the notes, dispassionately ironing out the two symphonies' expressive content as if he were afraid to confront the emotional drama that Beethoven plots with such grim intensity. "Repeated performance of a masterwork," Maazel wrote not long ago about Beethoven, "begins to reveal the topography of the scene through which the notes run, to reveal the spiritscape where the music flows. If an interpretation is not an arbitrarily conceived unified field theory, it may be defined as a playing of notes inflected by the perspective of this spiritscape." A thoughtful, provocative observation, but how depressingly barren and uneventful is Maazel's current view of Beethoven's "spiritscape"—and how infuriating, too, considering the conductor's clear vision of the terrain and his obvious ability to make it all come alive if he chose.

The Berlioz and Dvořak symphonies also received reserved, impersonal treatment that turned these scores into glossy, blank façades with little interior vibrancy to animate the music. Perhaps some future musical historian will analyze Maazel's puzzling development from child prodigy through those turbulent years of his early maturity to the detached technician before us today. Now 52, the conductor has had a long career that stretches back to 1941, when Toscanini invited "baby" Lorin (then aged 11) to direct the NBC Symphony. Apparently a sensation, Maazel has worked steadily with major orchestras ever since.

Hoping to get an inkling of what had happened to such a precocious talent, I went back to sample some of Maazel's extensive recorded history. One item I turned up was a *Rosenkavalier* from the Metropolitan in 1962, a chaotic and impulsively brash performance, but not without a pulsating undercurrent of spontaneous excitement—a far cry on both points from what I imagine he would do with that opera now (and worlds removed from Maazel's exquisitely poised, lyrically refined Bayreuth *Lohengrin* of 1960, an astonishing achievement for a 30-year-old conductor). Also preserved on the *Rosenkavalier* tape is a revealing interview in which Maazel candidly discusses the vicissitudes of a child prodigy's life. He then reflects upon the impact *Don Giovanni* can make on a young conductor, especially during those transcen-

Photograph by Peter Hastings.

dental scenes when Mozart seems to create "a philosophy of sound" rather than music. I have a sad suspicion that the coolly self-possessed Maazel of today might find such a poetic observation naïve, if not downright embarrassing.

Next, I turned to the conductor's *La Traviata* of about thirteen years ago, recorded during his days as head of the Berlin Deutsche Oper and still, to my mind, one of the best versions available. Like his recent work in Cleveland, Maazel encourages a standard of instrumental performances that is virtually flawless and full of illuminating detail. The difference here is that the Berlin orchestra digs into the notes with a vitality that communicates a very real need to express the musical and dramatic implications of the score.

Today, Maazel responds much less naturally to Verdi, judging from the way he dissected the Requiem in Carnegie Hall. The very first measures established a preening tone as the opening pianissimo cello phrase seemed to say: "Have you ever heard twelve cellos play so softly and still make an audible tone? We worked for hours to perfect that effect." Yes, it was gorgeous, but the effect only succeeded in calling attention to itself as an abstract, beautifully coordinated muscular gesture. Verdi clearly had something else in mind when he conceived this hushed benediction for the dead. And so it went, from the terrifying *Dies Irae* to the supplicating *Libera Me,* a performance of such predictable mechanical skill and so lacking a sense of tragic ceremony that the music ceased to amuse or excite. I never thought the Verdi Requiem could actually sound dull, but Maazel managed that trick, and with frightening efficiency. Hildegard Behrens, Dunja Vejovic, Peter Dvorsky, and John Paul Bogart made a generally satisfying if hardly idiomatic quartet of soloists, but their earnest efforts could not relieve the antiseptic flavor of the occasion.

Maazel's Vienna appointment might possibly prove to be the antidote this perplexing musician needs. A decade with such a virtuoso ensemble as the Cleveland Orchestra must have encouraged his self-conscious proclivity to make technical perfection an end in itself, as he polished the symphonic repertoire to a high-gloss sheen, often losing sight of the music in the process. The rough-and-tumble environment of an opera house—especially one as temperamental as Vienna's, which has exasperated generations of gifted conductor-administrators from Mahler to Karajan—will jolt anyone back to musical reality; just ask James Levine. Maazel is a tough survivor; with luck, he should benefit from the experience. He has a superior musical talent that may yet put him among the great conductors. ■

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THE HORSE OF THE MINUTE

"... Gato del Sol moved to the head of his class after almost every better three-year-old produced a note from the doctor ..."

THEY DIDN'T LAUGH, NOT OUT LOUD, when a gray horse named Gato del Sol sat down to play the Kentucky Derby. A mile and a quarter later, at what racing purists call the finish line, the first horse to turn up was the improbable gray. His owners collected a terrific gold trophy and $428,850. There was a blanket of roses for the horse. And each and every $2 bet on Gato del Sol was suddenly worth $44.40. All in all a wonderful two minutes two and two-fifths seconds.

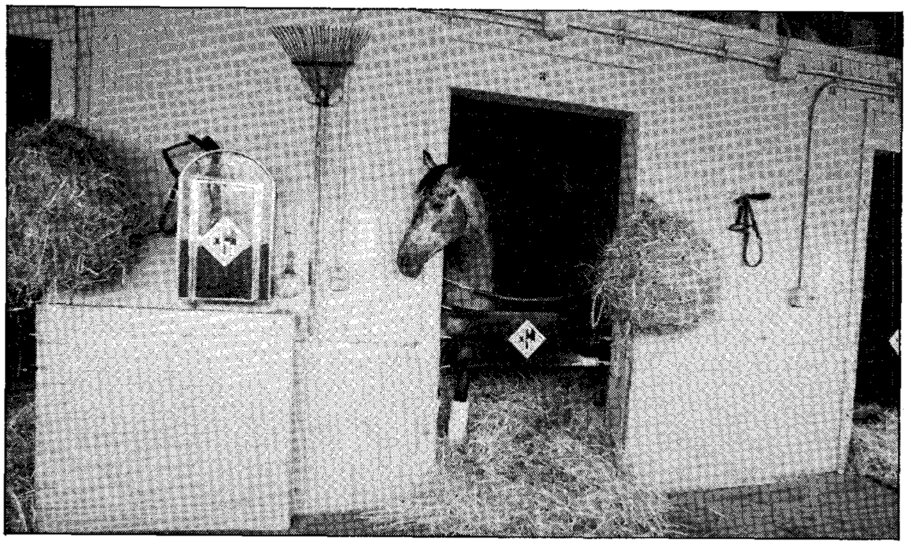
Here it is, almost five weeks later, and the gray is ready to run in Saturday's Belmont, part three of the triple crown. He's the early favorite to win upwards of $150,000 and still another trophy. The flowers are carnations. A $2 ticket may be cashed in, at the end of the mile and a half, for not much more than $6. This time, they know about Gato del Sol. And because they do, it's almost impossible to ignore the laughter.

Handicapping genius Andy Beyer is the author of *My $50,000 Year at the Races*. And that was hardly his best year. This is Beyer on Gato del Sol's derby triumph: "There were nineteen crows in the race. I suppose somebody had to finish first."

Chick Lang is general manager of Pimlico Race Course, site of the Preakness, the triple-crown event between the derby and Belmont. He was not delighted when Ed Gregson, Gato del Sol's trainer, said the Preakness wasn't on his horse's schedule. Lang began calling the trainer "Ed What's-his-name," the horse "Gatorade." Fortunately, this is a gentlemen's sport.

Arnold Kirkpatrick is executive vice-president of Spendthrift Farm, the mammoth breeding operation in Lexington, Kentucky. Such champions as Affirmed and Seattle Slew live the good life at Spendthrift. Another derby winner would always be welcomed. Now, keep in mind that Gato del Sol, when his racing days are over, will return to Kentucky's Stone Farm, where he was bred. Even so, it's somewhat surprising to hear Kirkpatrick say, "I don't know if we'd be interested in the horse. We feel that you need a good turn of speed in order to be a good stallion. We would not be doing backflips over this horse." Angel Cordero, the splendid jockey, describes Gato del Sol's running style this way: "He's what we call a plodder, a horse that keeps the same pace all the way."

How do horses like that win? The answer, in this case, is not very often. The derby was Gato del Sol's third victory in thirteen lifetime races, and his very first success this year. The best explanation for the derby score is that he was still capable of moving forward after a mile and a quarter, while the eighteen others were imitating merry-go-round horses. It's that stamina, more than his ability to shatter stopwatches, that makes Gato del Sol the horse to beat at Belmont's marathon distance.



Early favorite: *Jockey Angel Cordero says, "He's what we call a plodder."*

Photograph by Adam Stoltman.

When Secretariat won the triple crown, in 1973, he was the first horse to turn that trick in 25 years. In the next five years there were two more triple-crown champions, Seattle Slew and Affirmed. Clearly, we were being spoiled. These horses are three-years-olds, equine youngsters being asked to collect first-place flowers at three different tracks, at distances greater than they have ever been asked to run—all in the space of five weeks. Shipped by truck from track to track, sleeping in stables, about all these million-dollar babies can look forward to is the occasional carrot chopped into their oats. It's the hard-knock life, to be sure.

Gato del Sol's trainer had a different idea for his star. He had the truck drive right by Maryland and the Preakness. The last time the derby winner kissed off the Preakness was in 1959. It's like going to Paris because of the sunsets. The next time it happens, you don't want to be within shouting distance of the Pimlico general manager. Lang always boards the derby winner in Stall 40. Without that winner, Lang said, "I was tempted to put a jackass in Stall 40."

Gregson is getting a good deal of practice at explaining. "This is a horse that at this point in his career does not want hard racing," the trainer says. "I think I can gain more for the horse's reputation doing it the way I'm doing it than if I won the triple crown and nothing more was heard from him." There are rich races in the fall, and the year-end titles that add so much to a horse's value when he's sent to stud. "Ideally, I would like him to be the champion three-year-old and the big, dream would-be horse-of-the-year. He's got to earn that, and he's got a long way to go. I think I have an improving racehorse, and he's going to get raced hard in the fall. I don't want to push him now."

Gato del Sol moved to the head of his class after almost every one of the better three-year-olds produced a note from the doctor. Deputy Minister, the 1981 two-year-old champ, suffered an ankle injury early in the season. Stalwart, California's star, was retired because of tendon damage. Timely Writer, expected to be the derby favorite, was sidelined less than two weeks before the race with a stomach ailment. Hostage, impressive winner of the Arkansas Derby, fractured an ankle with the derby five days away. Linkage, who beat Gato del Sol by five and a half lengths in the last important tune-up before the derby, was steered away from Louisville to wait for the Preakness. Aloma's Ruler, who edged Linkage in the Preakness, had been recovering from an injury at derby time. Is it any wonder that people began calling it "the cripple crown"?

"In retrospect," said a trainer on the Belmont backstretch, "you can't fault his decision not to run in the Preakness. Even if he won the triple crown, they'd say he was the weakest triple-crown winner in history." It says something right now, something like the sound of laughter, that as many as fourteen horses may challenge Gato del Sol at Belmont. There hasn't been that large a field in the race in 107 years. So we know for sure that Gato del Sol doesn't translate to Man o' War. "If no one is afraid of me, I'm not insulted," Gregson insists. "It doesn't bother me, really doesn't."

Gregson is a handsome 43-year-old, and there's very little about him that would remind you of the horse trainers played by Walter Brennan. He prepped at New Jersey's Lawrenceville School before attending Stanford. When he heard that Warner Bros. was casting *The Naked and the Dead,* he left campus for the producer's office. Gregson was about to be chased by a secretary when the producer opened his door.

If you're up late enough some night, Gregson is the soldier in Aldo Ray's platoon who is bitten by a snake and dies "foaming at the mouth," Gregson says. "They leave me there and go on. The New York *Times* critic called it the best scene in the movie. I think he must have meant the best-directed scene."

He spent a few months at Fox as a contract player—more time in the commissary than on the sound stages. Gregson drifted into summer stock, co-produced a 40-minute film with Robert Frank, and was about to start another when he chucked it all to become a cowboy, in the desert below Palm Springs, working with cattle just before they were shipped to the packing-houses. He made some money, bought two racehorses, and apprenticed himself to a leading trainer. A mere fifteen years later he turned down a leading role in the triple crown.

"He did the right thing not running in the Preakness," says Clem Florio, handicapper for the Washington *Post.* Florio mentions the first two Preakness finishers, Aloma's Ruler and Linkage, and adds, "Gato del Sol's just not that fast, not in the same league with those horses." Those two are both entered in the Belmont. There must be a last laugh out there somewhere. ■

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BEYOND THERAPY... AND THEN THERE WERE NUNS

"...Durang's comedy is not funnier the second time around. As for *Patent Leather Shoes*—back to Chicago with it!..."

***Therapy* group:** *John Lithgow and Dianne Wiest, at right, in a table-talk session.*

IT DISTRESSES ME TO HAVE TO REPORT that Christopher Durang's **Beyond Therapy,** which was (in part) so funny off Broadway last season, comes off so leaden this year on Broadway. The explanation is not easily come by. Some of Durang's jokes were not funny then, but they were pleasantly overshadowed, or overlighted, by the ones that worked radiantly. Now, however, this play about a pair of unlikely lovers brought together by ads in the personal columns and kept apart by both their own and their therapists' hang-ups thuds with clinker after clinker: Even the lines that were riotously funny elicit only a wry smile or frozen silence.

Perhaps there is a kind of joke that does not bear repetition, in which case those who did not catch the play at the Phoenix may still have something to enjoy here. In any case, a good deal of Durang's humor depends on its shock value, and nothing is so shock-absorbent as a second hearing. The kind of humor that doesn't tarnish tends to be more intimately wedded to characterization, to figures that serve other causes besides the propagation of gags—say, those of ideas, pathos, credibility. Durang's characters are vehicles for highly diversified, often pointed but scattershot attacks; rather than building into funny flesh-and-blood creatures, they form witty clusters of grudges, sneers, and saucy iconoclasm. The laughs finally belong mostly to the playwright and not to Prudence or Bruce or the rest, and if, on top of that, they are hit-or-miss—as they are here—the failed ones have a way of undermining the good ones.

Then there is the rewriting. Durang, a clever writer, seems to be a lame rewriter. The first time round, the play was funnier in its devil-may-care fashion. Attempting to tighten and discipline it, the author has become more worried, less spontaneous, aware that he is going in no direction, and has conveyed his unease in a way guaranteed to choke off laughter. Thus the final scene, now much changed, shuffles hither and yon, marks time, repeats non-gags, and desperately waits for something to fall out of the air into its lap—if not comic inspiration, at least an ending. Endings have always been Durang's bane, but this embarrassment has never before been so apparent. How many times can the two main characters, left alone in a restaurant, call for a waiter they and we know isn't there?

John Madden, the usually superb director, does not get the pacing right here: Rhythms are off, emphases too heavy, moods unsustained. This is not the fault of the actors. Dianne Wiest, although exactly duplicating her old standby, the calm at the eye of hysteria, does it expertly and with a funniness independently alive; John Lithgow, as her fumbling bisexual lover, is a bit ponderous at times, but even that is defensible, and, for the rest, he is quite good enough. As the two unhinged therapists, Peter Michael Goetz and Kate McGregor-Stewart are exemplary comedians with fine timing and beautifully controlled inflections. As the hero's male lover, Jack Gilpin is impeccably ludicrous, and even manages a dash of pathos. The part of the waiter, now less interesting than in the first version, is not well taken, but no matter.

Certainly Andrew Jackness's simple, sharply observed, and versatile sets are all to the good; if Jennifer Von Mayrhauser's costumes are a bit off, Paul Gallo's lighting hits the spot. Again I ask: Why wasn't I laughing? Perhaps we must blame the musical revue for not being around any more; this is the genre to which Mr. Durang would have contributed splendid sketches. It is when he has to flesh out and fill in things to full length that he becomes unsatisfyingly sketchy. Or perhaps he has since amused us so much more with his *Sister Mary Ignatius Explains It All for You* (though there too the ending is messy) that we now expect too much. Something gray seems to have fallen on Mr. Durang at the Brooks Atkinson—was it the good, gray, dull eminence after whom the theater is named? I don't know, but it drags him down.

IT'S A BIT DAUNTING WHENEVER A MUSICAL addresses itself in its very title to a profound existential question. The other week we had *Is There Life After High School?*, and now we get **Do Black Patent Leather Shoes Really Reflect Up?** We must not hold it against these shows

Photograph by Martha Swope.

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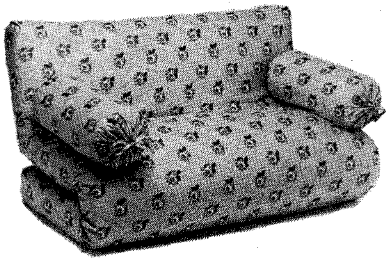

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if they cannot provide final answers to such posers; art can content itself with merely raising the great, eternal questions. *Patent Leather*, however, fails to provide a clue to a much simpler problem: Why would anyone want to produce it? The book by John R. Powers, based on a novel by the same, is beneath consideration—something about a Catholic grade- and high-school romance told against a background of dancing, singing, and jesting parochial-school kids, nuns, and priests, full of good sentiments and crummy jokes.

The music and lyrics are by James Quinn and Alaric Jans, each having written some of both. They comprise some quite nice sentimental tunes, and no memorable lyrics. But at least this part of the operation is tolerable, and one duet for an unhappy, fat little girl and a crusty but sagacious old nun, "Cookie Cutters," is charming and touching. The choreography by Thommie Walsh, who used to be Tommy Tune's assistant, is mostly hand-me-down Tommy refurbished by Thommie, with a few pseudo–Michael Bennett touches thrown in for good measure. Mike Nussbaum, an honorary member of the sodality, has directed without any special distinction. James Maronek's sets are just about the measliest cutouts this side of a substandard nursery, and the costumes by Nancy Potts will not get her many years off in Purgatory. Marilyn Rennagel's lighting, however, is imaginative enough for all three designers, providing more of a setting than the décor, and clothing the actors in better colors than the costumer's. About the sound design of Richard Fitzgerald, I am of two minds. On the one hand, it made me miss a lot of words, which is bad; on the other, they were all from this show, which is good.

The "kids" in the cast are not very talented and remarkably unprepossessing, though Russ Thacker sings well and looks like Norman Rockwell's notion of Peter Pan. Robert Fitch makes a fine comic priest and dances delightfully. Best of all is Ellen Crawford, who is not old at all, as the old nun; whenever she takes over, which is not often enough, you can stop saying novenas for the show. It occurs to me that *Patent Leather* was, and still is, a huge hit in Chicago, where it originated. This is uplifting. Each time one of these hits from Chicago, Toronto, Los Angeles, Dallas, or wherever hits New York, I draw comfort from the fact that at least they don't make them like that here. But then I think of *Sugar Babies* and *The Best Little Whorehouse in Texas*, and there goes my comfort.

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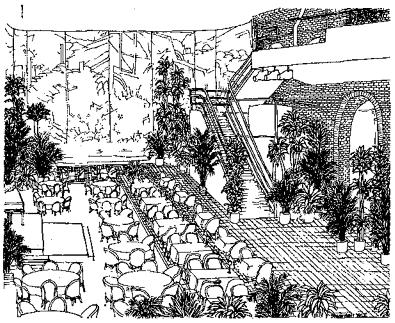

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ing opportunities right and left. Granville Wyche Burgess's play about Edgar Cayce (1877–1945) concentrates on three episodes from the faith healer's early life, which may be sound elementary dramaturgy but leaves too much about this curious career unsaid. True, Cayce was a ninth-grade dropout in Hopkinsville, Kentucky, and hardly the kind of hero who could take us to great depths of introspection or heights of eloquence. Even so, it is up to the playwright to come up with better things than, say, Cayce's old-hat, one-sided arguments with God, which are currently better managed, a few blocks to the northeast, even by Sister Agnes of God.

There was nothing charismatic, either, about the manner of Cayce's "readings." He loosened his shoelaces, lay down on a couch, went into self-hypnosis, and proceeded to prescribe, in terms totally beyond his waking knowledge, cures for absent patients whose names and addresses were all he needed. Stunning but untheatrical, and the people around Cayce, at least as conjured up by the author, are even less interesting. One or the other of them tries to explain these strange phenomena in terms of God, the devil, or karma, but the speculations do not achieve much philosophical, let alone dramatic, urgency. And a scene in which Cayce teaches Sunday school to invisible children is so cute and obvious that it made me long for Sister Mary Ignatius to take over.

The production is not at fault. Christina Weppner has designed a very persuasive old Kentucky home, and the costumes and lighting are serviceable. Stephen Zuckerman's direction is a mite stodgy, but just a mite; the cast is workmanlike. Such excellent actors as Dann Florek, who repeats the part of Edgar he originated at the W.P.A. Theater, and James Greene, as his father, are only as good as their parts allow them to be, though Greene does not sound very southern. But Polly Draper does very nicely by the more genteel Mrs. Cayce, playing scenes susceptible of fancy histrionics with good, understated inwardness. If only, perhaps as part of her otherwise fine southern accent, she did not keep calling her husband "Eggerrh." And as a Yankee physician and turf enthusiast—to the first of which Kentucky is as hostile as it is overconducive to the second—James Rebhorn gives a solid performance, judiciously blending assiduity and irony, and making the most of the author's occasional humor.

Burgess has attempted to revive the good old well-crafted, three-act boulevard play, an intention that I can sympathize with. But even the well-made play has to be well made; it needs more skill, vision, flair than *The Freak* can manage. A little craftiness is required even for craft. ▬

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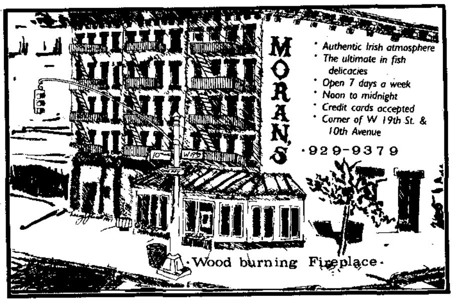
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Dance/Tobi Tobias

RAISE HIGH THE ROOF BEAM, CHOREOGRAPHER

"...Eliot Feld didn't bring the new Joyce Theater into being out of charity. First he needed it for himself and his troupe..."

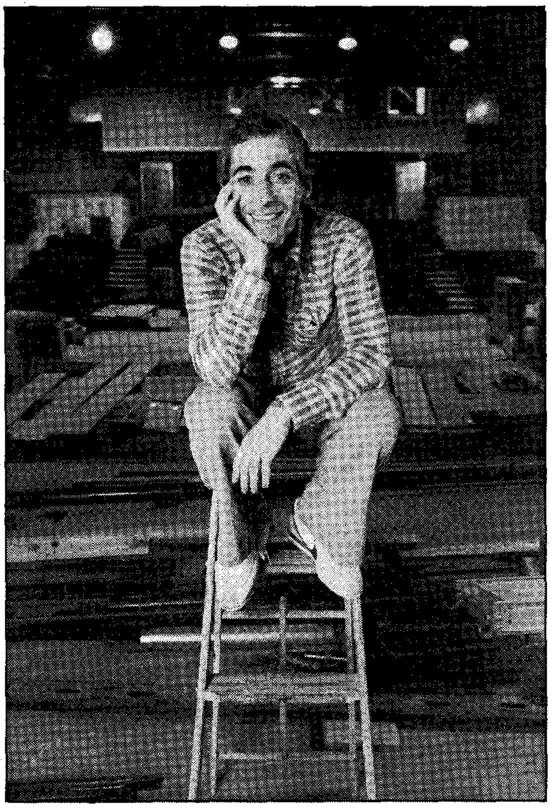
IF THERE'S ANYTHING COSTLIER, chancier, and just plain crazier than starting your own ballet company, it's renovating an old building in New York. When the Joyce Theater opens on June 1, on the site of the gutted Elgin movie house, the 40-year-old choreographer Eliot Feld will have accomplished both. The month-long season of the **Feld Ballet**, absent from New York for four years, inaugurates the city's first house designed expressly for small-to-medium-size dance troupes.

This elegant, intimately proportioned Chelsea theater, with its moderate overhead costs, fills an urgent need for the dance community. But Feld didn't bring it into being out of charity; first he needed it for himself. To know why, you have to know his history.

Brooklyn-born, he was a typical American dance brat, with eclectic—classical, modern, jazz—training and performing experience. In the mid-sixties, he was playing dramatic roles as a soloist at American Ballet Theatre. There, in a six-month period in 1967, he choreographed his first two ballets, *Harbinger* and *At Midnight*, and was justly hailed as the hottest talent to emerge since Jerome Robbins.

Right after that, the trouble started. A.B.T., a cultural behemoth with many interests to serve, couldn't allow the intense, often brash young choreographer the kind of artistic control he felt he needed. So he left, tried a brief stint as a free lance, then enjoyed a halcyon period of some two years directing his own small group, the American Ballet Company, based at the Brooklyn Academy of Music. During that company's brief life, Feld produced ten ballets of notable originality and craftsmanship, among them the ravishing *Intermezzo*, which has already gone down in dance history as *the* ballroom ballet. "We got ecstatic reviews," Feld reports correctly, "but we were in Brooklyn—before it had been discovered—and so nobody came. After a while it was"—he searches for the wry touch—"cumulatively debilitating."

Back to A.B.T., to dance and choreograph, for a dismal year. "That second experience," Feld explains persuasively, "confirmed what I already knew. Some choreographers—terrific ones—might be able to accommodate themselves to the system. But the only way *I* could function was if I had a group of dancers that were mine, who were not sharing their time, their energy, their beliefs with other people."



Eliot Feld: *He defended every inch of his stage.*

More free-lancing, for prestigious troupes eager to have him, resulted in more of the same dissatisfaction. In 1974 the Rockefeller Foundation gave Feld his second chance — by supporting the formation of the Eliot Feld Ballet (the "Eliot" was later shed), which became the resident dance company of the Public Theater. There, on Joe Papp's turf, Feld could work unpressured, on a modest, Off Broadway scale.

Despite the favorable conditions, his talent didn't continue to flourish as expected. In the mid-seventies, critics began to observe that Feld's work was no longer so fresh and free-flowing. No one questioned the formal craft of these middle-period ballets, but they did question the inspiration and even, occasionally, the taste. The most frequent complaint was that the newer ballets looked stymied; Feld seemed to be tying his dancers in knots.

Meanwhile, the small-stage, 300-seat house at the Public Theater started to feel confining; its availability also grew more and more unpredictable. The alternative was "going uptown." Feld tried a season at the City Center in 1977, a Broadway run the next year. Both proved economically unrealistic. In the "opera-house situation," expenses—rent, union labor, elaborate production, advertising to fill several thousand seats—were so high as to threaten the life of all but the largest, most dazzling troupes. For a while the answer for Feld was touring, until increasing costs and the cutbacks in government support curtailed that source of work.

The beleaguered company was playing Ames, Iowa, in 1978 when Feld and Cora Cahan, his executive director, were inspired by the town's perfect small theater. Couldn't they solve their problems by constructing their own house in New York, despite the lack of open cornfields in which to build? A phone call home revealed that the derelict Elgin was a feasible size and up for sale. Sophisticated haggling brought the purchase price down to $225,000—in cash. Of course the company hadn't a penny of it. Enter fairy godmother LuEsther Mertz, who had already funded the renovation of a half-acre loft for Feld's studios—and the place was theirs. (The theater's new name honors the memory of Mertz's daughter, Joyce.)

Architect Hugh Hardy, of Hardy Holzman Pfeiffer Associates, a firm with several admirable arts halls to its credit, evolved a design. Construction costs were projected at $1.5 million. By the time the work was nearly done, the budget had swelled to $4 million. "We keep a copy of the original estimate hanging in our office," Feld confesses, "to mock us."

Money was pried from the usual mix of federal and state arts agencies, private foundations, business corporations, and

Photograph by Joe McNally/Camera 5.

just plain folks. Essential to the financial package was an interlocking arrangement of federal grants and guarantees awarded to the project not for its demonstrable cultural merit but for its ability to engender jobs in an urban setting.

In the course of the next two arduous years, trouble ranged from single crises—President Reagan's freezing of critical federal funds, which were released after intense, frantic lobbying—to the chronic delay that routinely plagues urban construction. The opening of the theater was postposed twice; even meeting the June 1 deadline seems to have been an act of sheer will.

On paper, though, the enterprise looks so simple and marvelous one wonders why it wasn't undertaken long ago. The Feld Ballet's foundation, which owns the Joyce, has agreed to lease it to a separate foundation created for the theater, at a token dollar a year. As a reward for its toil and vision, Feld's group has first priority on twelve weeks annually—guaranteeing the company its basic need: extended, low-cost engagements in the dance capital of the world. All troupes renting the theater pay the same $14,000 weekly fee, for which they get the plant itself—tailor-made for dance—and the services of the theater's administrative staff, its front-of-house personnel (box office, ushers), and a core technical crew. With a week at the City Center running to six figures, it's no surprise that midrange modern-dance and ballet companies, both domestic and foreign, are eager to play the Joyce.

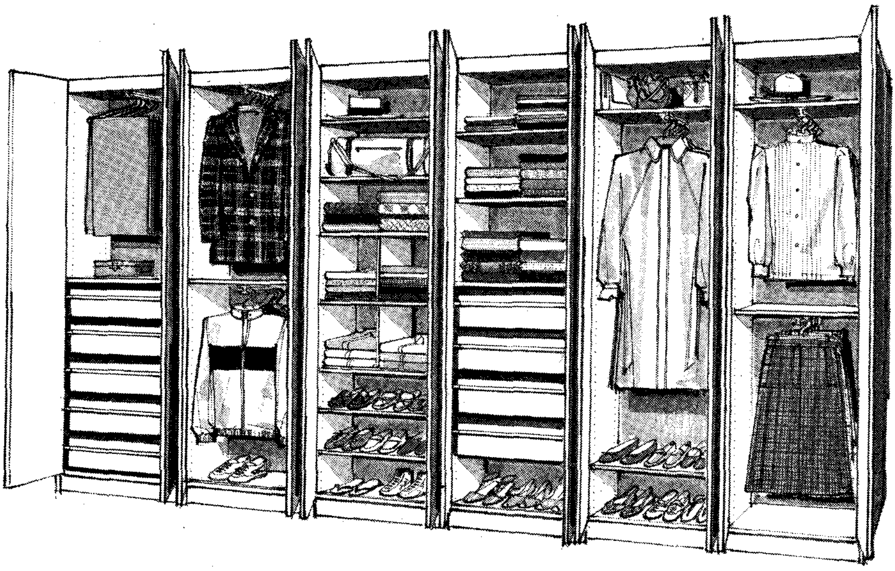
Though the theater was far from completed on my recent exploratory visit, it promises to be effective and handsome. All that remains of the Elgin is its outer, post–Art Deco shell; those walls, their russet brick bared, mark the workable if strict confines of the space. At Feld's urging, the architects have allotted the most generous area possible to the stage. When the choreographer says "36 feet deep," you know he's defended every inch. Given this priority, there was no room for an orchestra pit, although a chamber group or a grand piano can be tucked into an open corner.

Seating for the audience of nearly 500 is laid out like "a giant's armchair," as Steve Kahn, a construction foreman, describes it. A pair of shallow, elevated tiers flanks an ample orchestra-level section offering flawless sight lines. In turn, a dancer onstage can hold every spectator in the compass of his gaze, a situation that fosters physical and emotional communication in performance. The backstage facilities were thoughtfully designed for the comfort and efficiency of the artists and their co-workers, even if it meant the public lobby was to be minuscule. The finishing décor is simple and sophisticated—New York–modern with whiffs of Deco. One feels a dozen intelligences—theoretical, aesthetic, and practical—have applied themselves to every last doorknob.

What will Feld put into this receptive space? A retrospective selection of his works, including the earliest, and five ballets new to New York. Among these is *Circa,* whose exquisite figures might have slipped off a Grecian urn, and *Over the Pavement,* which Feld describes tersely as "a harsh dance for seven men." Can he talk about the direction his work is taking these days? "At this point I seem to be less and less concerned about the classical ballet vocabulary. Right now, it bores me. Because it gets to be about extremities, and then it becomes decorative; it doesn't come from the gut. So I've been working with more naturalistic movement. I guess you could say"—his tone is compounded of earnestness and irony—"I'm trying to find the poetry in the everyday.

"I know it's been done before," he adds dryly. "But I might just . . ." He pauses, teasing you to recall the astonishment and pleasure his best works give. "I think I might just come up with something new." ■

Closets Your Hang-Up?



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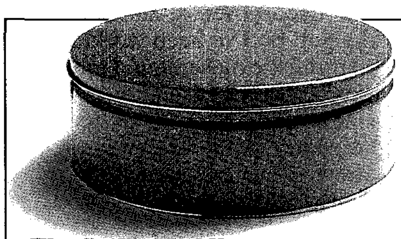

The Grill of It All

Closed, it looks like a biscuit tin, as cheerful as Christmas. Open, it shows its no-nonsense summer-survival potential. The grill ($4.80) can handle a quartet of hamburgers, half a dozen hot dogs, or, as shown, a trio of steaming ears of corn. And it comes complete with the initial helping of charcoal briquettes.

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The colors in Ole Kortzau's beach and city scenes are so fresh they could make your mental mercury drop automatically. Which is reason enough to hang one of these signed limited-edition serigraphs ($45 to $95) immediately. And for beach houses, the minimal approach: framed posters ($30 to $42.50) or postcards (50 cents) of the same scenes (or of any of four dozen others).

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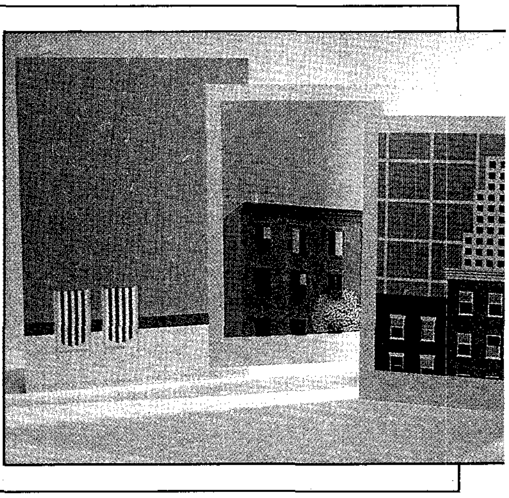

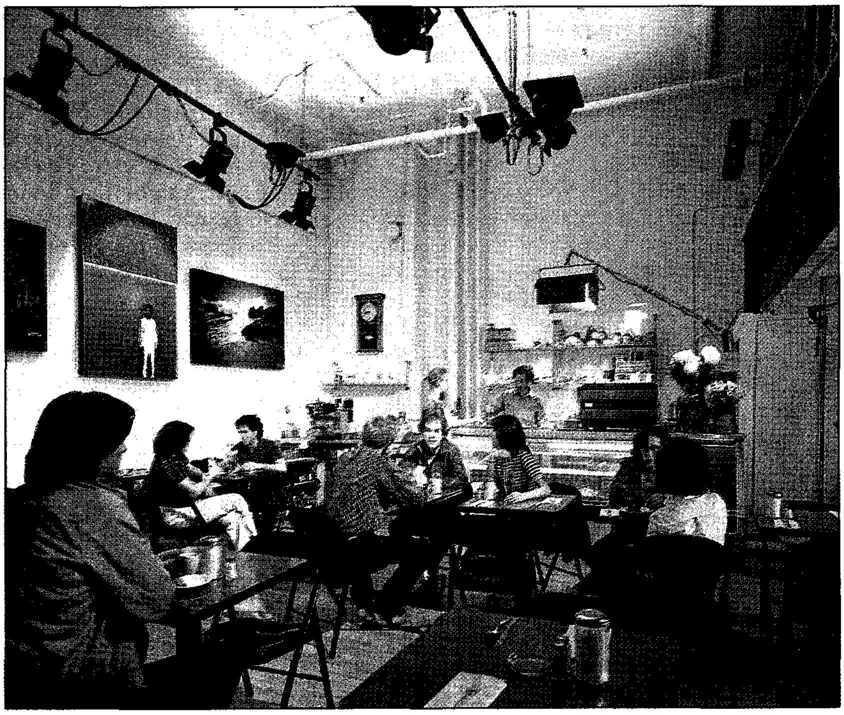

Say 'Cheese!'

The photo district of Manhattan (roughly the Teens and Twenties flanking Fifth Avenue) has lots of photographers and cut-rate men's clothing stores, Barnes & Noble (of course, of course), and, recently, a couple of designers (Jean-Paul Germain and Ron Chereskin), the American Ballet Theatre, and an ad agency (Geer, DuBois). What the photo district hasn't had is enough good places to eat. Brownie's is fine for the soy-meal crowd, Dennis' for yogurt lovers, Joanna for the stretch-limo set. Now, filling the takeout and eat-in gap is the F-Stop Cafe, which hopes to combine chicken-walnut-and-raisin salad ($4.95 for a hearty plateful), Italian sodas (pompelmo, aranciata, a coffeeish chinotto, and a flat 7-Up-type soda called gassosa, 95 cents each), and Lanciani pastries with monthly photo exhibits to provide a food alternative. The café's owners all live and work in the neighborhood: Jim Medalia, who owns the Stat Store, a block away; painter Bill Cox; local consumer advocate Arthur Levin; and lighting designer E-Ping Nie. Mindful of the plight of local photographers, who often have a dozen hungry people who can't leave hours-long shootings to have lunch, the F-Stop will, with a day's notice, cater shootings from the week's selection of salads and sandwiches. "We know we're needed here," says Medalia. "We just hope that the place doesn't look so much like a photo studio that photographers won't be able to relax here."

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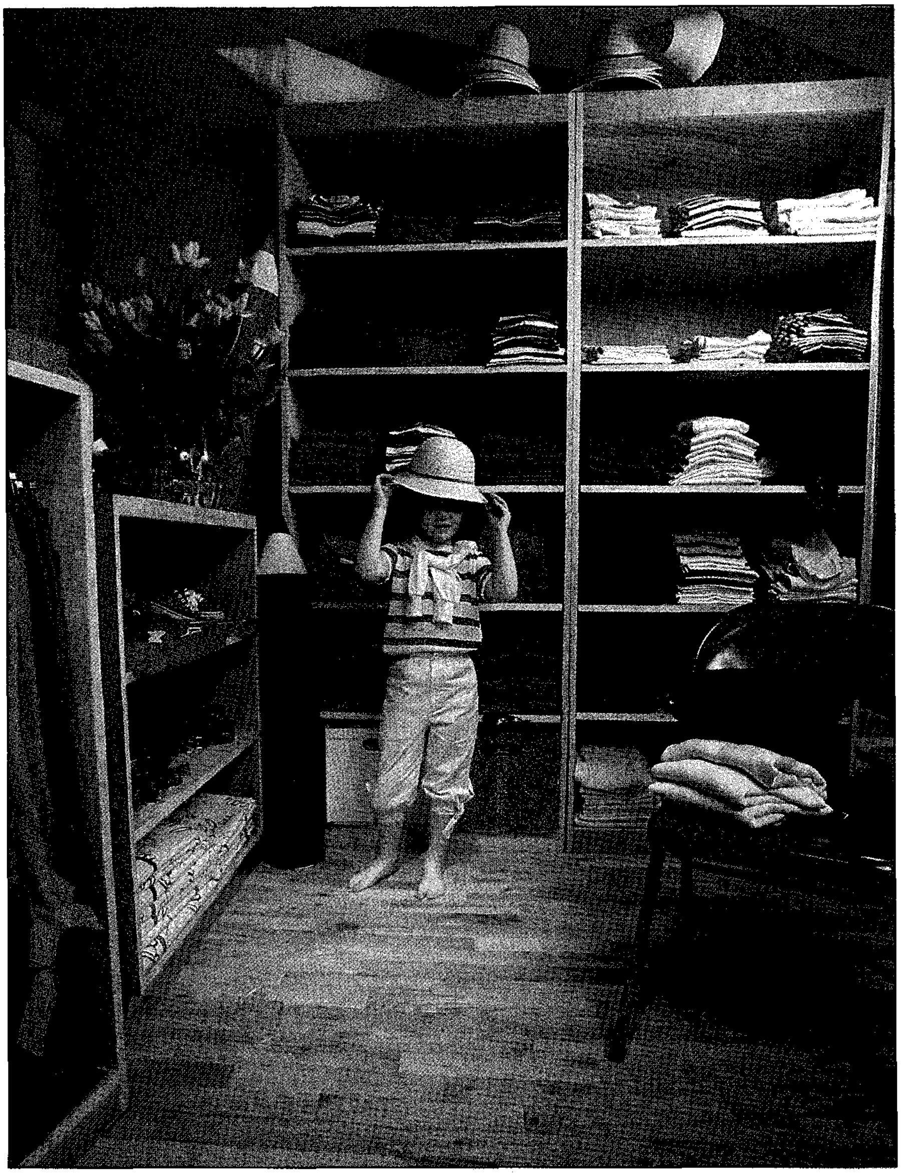
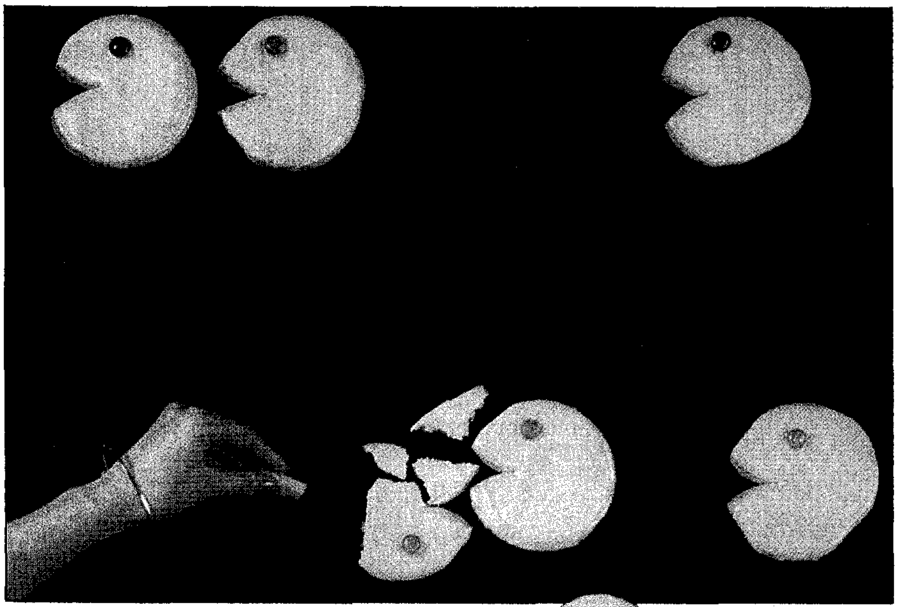
Photographs: left, top and bottom, Aaron Rezny; top right, Steve Lesnick; bottom right, Wolfgang Hoyt/ESTO.

French Dressing

"This store can't be French!" That's what owners Bob Reehling, his wife, Martine Reehling, and Lucinda Frame hear when customers first enter Le Monde des Enfants. The bright new children's clothing shop *is* French, but the real accent is on color. Although designed and manufactured in France by the Reehlings' company, the color-coordinated activewear seems translated from the American: slim-cut painter's pants ($35), striped cotton T-shirts ($14.50 to $15.50), miniskirts and prairie skirts ($20.50 to $23.50), knitted dresses ($22.50 to $24.50), cardigan sweaters ($26.50 to $29.50). And, apart from the sneakers ($22.50) and the "jelly" shoes ($8.50), everything is 100 percent cotton. Since all the pieces come in the same brights and pales, there's fun in mixing and matching them. Five-year-old Samantha Haspel (right) likes her jellies combined with sunny knickers ($35.50) and an oversize straw hat ($7.50). There are giant pencil pillows ($24), which French parents use as car cushions for kids. There's even a traditional French party dress ($43.50 to $59.50, depending on size) in dreamy pastels that will meet every grandmother's approval. But this isn't a shop put together for grandmothers; it's for the kids themselves, from age two to sixteen. And Bob Reehling tells us that in this small world even ice-cream cones and dogs are welcome.

LE MONDE DES ENFANTS/*870 Madison Avenue, near 71st Street/772-1990*





Snack Man

We didn't quite know why the office emptied out so thoroughly at noon until we discovered a Pac-Man game at one of the neighborhood taverns. There we found several of our colleagues punching buttons as the lunch hour ebbed and thoughts of nourishment faded. Now, though, there's an answer to lunchtime Pac-Mania: butter cookies topped with a lemony icing ($1 each). Due to their protective coloration, they can insinuate themselves into even the fiercest Pac-Man contest. They may cost calories but, as the unofficial cookies of the video-game world, can help devotees take revenge on Inky, Blinky, and Clyde.

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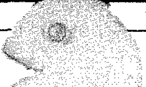

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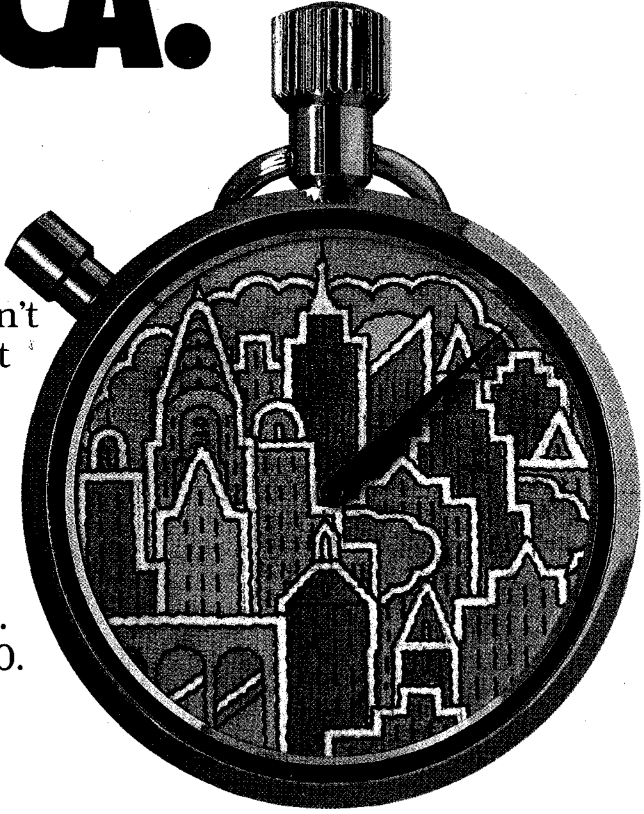

NEW YORK

Movies/David Denby

NIGHT MOVES

"...The effects in *Poltergeist* are luminous, exhilarating. It turns commonplace objects into icons of the fantastic..."

Airborne: *Jobeth Williams levitates in Steven Spielberg's movi*

NEAR THE BEGINNING OF **Poltergeist**, the sensationally effective horror spectacle produced by Steven Spielberg, the two younger children in a suburban household bed down for the night. Outside the house (one of those standard tract things with dark wood and a peaked roof), a noisy electrical storm rages, lighting up a huge tree—a horror-movie tree, gnarled, with menacing humps. The night before, the children's father, Steve Freeling (Craig T. Nelson), calmed the kids down, telling them, in classic horror-film fashion, that there was nothing to worry about. But on this night, as the children snuggle under their blankets, clutching their dolls bravely, there is a flash of lightning, and the tree smashes through the window, grabbing the boy in its tentacle-like branches. At the same time, a closet door swings open, revealing brilliant yellow light, and then, with transfixing slowness, everything in the room—rubber balls, dolls, a sprinkling of gold paper stars, followed, horrifyingly, by the little girl herself—gets sucked into the closet, pulled in by the light.

Poltergeist is only a haunted-house movie—a ghost movie, like *The Amityville Horror* or a dozen other pictures—but I enjoyed parts of it immensely. The movie is scary but not sadistic, violent but not bloody (except for one short scene). And it's very tender toward children. For the obvious comparison, think back to *The Exorcist*, which, despite all the "religious" blather, was essentially a movie about the torture and disfigurement of a little girl. But Spielberg is an entertainer, not an exploiter. He roots the movie in the familiar emotions of children quivering in their beds—the fantastic, hyperbolic imagery looks like a child's nightmare. For all its terrors, the movie is driven by the sweetest of commandments: The children's sleep has been disturbed, and it must be restored.

This is quite a season for Spielberg. On June 11, *another* of his films will open—the science-fiction fantasy *E.T.*, which I think is a great film, almost a masterpiece (I'll review it next week). His credits on the two movies aren't identical. Spielberg conceived and directed *E.T.* He wrote *Poltergeist* (with Michael Grais and Mark Victor), produced it, designed it, and, according to numerous reports that he has not denied, did a good deal of the directing when the nominal director, Tobe Hooper, faltered. The authorship of the movie will be much debated. There are a few horror-film touches—disintegrating faces and the like—that are similar to things done in the past by Hooper, who made the grisly cult classic *The Texas Chainsaw Massacre.* But there are also a variety of unmistakable Spielberg obsessions—the setting, the suburban family, charming and touching in its profoundly virtuous ordinariness, and also a host of visual motifs, such as roiling black clouds, brilliant shafts of burning while light, and exquisitely sustained moods of quiet anticipation. The movie has got to be more Spielberg's than Hooper's.

Shot principally on one set and featuring relatively unknown actors, *Poltergeist* is actually a kind of souped-up B movie. Like so many great B movies, it is both extravagant and clichéd, bizarre and solemn—a hokey "serious" idea is churning around under all the thrills. *Poltergeist* is set in one of those instant communities that are fast becoming the new places of evil in American movies. In *Over the Edge,* and now in this movie, the planned development represents the perversion of the organic—a town conjured up by rampant greed rather than by a normal desire to expand and build. And the perversion engenders revolt. In the realistic *Over the Edge,* the restless children of the community go on a rampage, destroying their school. In *Poltergeist,* the little girl, Carol Anne, buries her dead parakeet in a cigar box, and the next day the tiny coffin is uprooted by a bulldozer gouging the land for a swimming pool. The dislodged cigar box is both a joke and a portent. The spirits are unable to find rest in *Poltergeist,* and they take their revenge.

The children's daddy, Steve, a burly ex-athlete, ordinary, square, but with a vagrant sense of humor, is the chief house salesman in the community, and he vaguely senses something is wrong. But his wife, Diane (Jobeth Williams), who is still girlish and giddy, a sixties person who giggles and smokes pot in bed at night, is amused, at first, when the furniture begins skidding across the kitchen floor on its own. She prides herself on being "open" to experience, and when Steve comes home and the furniture moves for him too, she jumps for joy like a cheerleader after a touchdown. Diane is the one who's altered the most by what happens—she becomes heroically womanly, even tragic.

Theater actress Jobeth Williams, who is lanky and loose-limbed, with a likable, toothy smile and an easy laugh, turns on the emotion when little Carol Anne gets sucked into the light. Anguished tears and tormented supplications and rage and grief follow one another in a virtuosic outpouring that warms us like the sun. She's a completely generous performer, very much like Melinda Dillon in a similar role in *Close Encounters.* For Spielberg, motherhood is a heroic state: Hair blown wildly in the mysterious winds, harrowed and appalled, Jobeth Williams's Diane stares

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"...*Chan Is Missing* has an assured technique and abundant good humor..."

right into the gullet of the Beast, ready to go to hell itself (if that's what it is) to get her baby back.

Williams and Craig T. Nelson work up a quirkily intimate conversational rhythm, but there are other elements in the movie that aren't so fresh and casual. Beatrice Straight, as the nervous parapsychologist Dr. Lesh, presses her lips together so fervently she might be lifting weights. And I think there's a bit too much of the midget clairvoyant, Tangina (Zelda Rubinstein), even though her sangfroid in the midst of horrors is amusing. An old-timer who refuses to take guff from unruly spirits, Tangina is convincingly strange and off-putting, as such people often are. But she wears us out with an interminable monologue about people who are dead and don't know it and therefore won't go into the light, and so on, until even the bats squeaking under the eaves of the movie theaters will fall asleep with boredom. I think you have to be real dumb to understand that kind of "metaphysical" gibberish, but if you wait patiently it blows over and the thrills start up again.

The filmmakers work on us, scaring us over and over, yet most of the visual effects are startling, and some are shockingly beautiful. As Diane rushes to the room where her children are under siege, the hallway she's running through lengthens and lengthens, the door to the room receding like a cherished thought fading from consciousness. I mentioned the slow-motion vortex of children's toys drifting toward the closet; in another scene the suction is so powerful that the two children and Diane, holding on to the headboards of their beds, are suspended in the air, feet outstretched, and held there for an eternity.

The filmmakers use their space, however restricted by the set, as an eccentric floating medium. When the parapsychologists show up and express some doubt that the Freeling house is really haunted, Steve opens the door to his children's room, and everything in the room is energized, airborne, defying the laws of gravity. In the air, a child's compass serves as a needle for a red vinyl record, a bulb screws itself into a flying lamp, a book flaps its pages insolently in the face of one of the visitors. The scene has the brazen wildness of a symbolist painting, yet the effects are classically cinematic. At his best, Spielberg takes the commonplace objects of family life—toys, dolls, TV sets—and turns them into icons of the fantastic. Even in this debased genre, the haunted-house movie, his effects are luminous, exhilarating, fully imagined. And this is just the beginning: Wait till you see *E.T.*

同場加映
NOW PLAYING

Manhunt: *Wood Moy searches for the elusive Chan in Wayne Wang's movie.*

IN **Chan Is Missing,** A DETECTIVE MYSTERY that becomes a meditation on Chinese-American identity, all the characters are players in the comedy of assimilation. For some deracinated artists, the lack of a clear identity might be debilitating or even tragic. But for Wayne Wang, the 33-year-old, Hong Kong–born filmmaker who shot this movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. "Rock

Around the Clock" in Chinese blasts from car radios; a cook sings "Fry Me to the Moon" between swigs of milk.

Like the movie's apple pie that looks as American as a Conestoga wagon but is made with Chinese ingredients, nothing in Chinatown is pure, simple, or consistent. The citizens are preoccupied with the struggles between Taiwanese immigrants and ex-mainlanders, between capitalists and Communists. It is only to white Americans that they are simply "Chinese." The hero of the film—a middle-aged cabby named Jo (Wood Moy), who is a civilized, rueful, immensely sweet-tempered man—tells us that every time someone gets into his cab he, Jo, starts counting "*One* thousand, *two* thousand . . ." and before he reaches 4,000, the passenger asks him for the name of a good Chinese restaurant. He finds this too funny to be insulted by it.

It seems that Jo and his restless, jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have entrusted their savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them, cracking self-mocking jokes about Charlie Chan and his No. 1 son, scour the community for traces of the elusive, chameleon-like immigrant, who has apparently meant something different to every person in Chinatown. Wayne Wang, who has made only short films and TV programs in the past, shot the movie in the form of a forties *film noir*, using a ruminative narrator and darkly shadowed black-and-white cinematography, following the characters in and out of their tackily ordinary, unexotic restaurants and apartments.

But the movie is neither a straight detective thriller nor a spoof. *Chan Is Missing* is a homely and funny cousin to *The Third Man*, with its missing protagonist, or to one of those Antonioni philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. Jo becomes more interested in discovering who Chan *was* than in getting his money back. He realizes that the many-sidedness of Chan is the perfect metaphor for the Chinese-American community. He never finds Chan, but he is content with his mystery, which itself offers a kind of solution. This is a witty and charming movie made with great assurance of technique and abundant good humor. Wang's most wonderful comic creation is an earnest Chinese-American academic who discourses endlessly on how people of Chinese descent are loath to come directly to the point. In his missionary zeal to destroy our stereotypical notions of Chinese-Americans, he doesn't fail to poke fun at the Chinese as well as the American side of the hyphen.

CARL REINER'S **Dead Men Don't Wear Plaid** is an editing miracle but a conceptual dud. Steve Martin, working out of a shadowy office with a fedora pulled over his head, is a forties Philip Marlowe-type detective who converses with Humphrey Bogart on the phone, nearly strangles Bette Davis, makes coffee for Burt Lancaster, and takes Lana Turner to bed. The material from such films as *The Big Sleep, Deception, The Killers,* and *The Postman Always Rings Twice* has been fed into a mockingly convoluted story written with clunky hard-boiled dialogue (parboiled, perhaps) and photographed by Michael Chapman in faultless, dark, period style. The matching of excerpt and plot may be amusing to people who recognize the old films, but the surrounding story has so little interest of its own that one quickly grows angry at seeing the classics of the past scissored apart for some wayward jokes. Watching Steve Martin, I am again depressed by how monotonous and unpleasant his relentlessly sarcastic temperament is in anything lasting longer than a ten-minute skit. With voluptuous Rachel Ward. ▬

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FORMAL FUNK

"...Some of Jennifer Bartlett's pieces are crude, some are sophisticated, and some could decorate a Miami-hotel bar..."

THE INTELLECTUAL VOICE IN **Jennifer Bartlett**'s landscapes has developed a stutter. It's hard to know whether to wish her well in spite of the impediment or to applaud the new development, pleased that there is one. The response to the artist's new SoHo exhibition, at Paula Cooper, is to wonder if the dealer decided secretly to schedule a group show in her time slot.

There are only two "works," but each consists of at least half a dozen separate pieces of art: a conventional oil on canvas, a folding screen painted with flowers, enamel on a steel plate, an oil painting on a mirror, even a painted freestanding wall. These pieces differ not only in medium but also in style: Some are crude; some are sophisticated; some are so funky they could decorate any Miami "palm lounge" hotel bar. And yet a subtle intelligence pervades this experiment in polyglotism. Is intelligence all that matters (as William Shockley should have asked)? That depends on your taste and training.

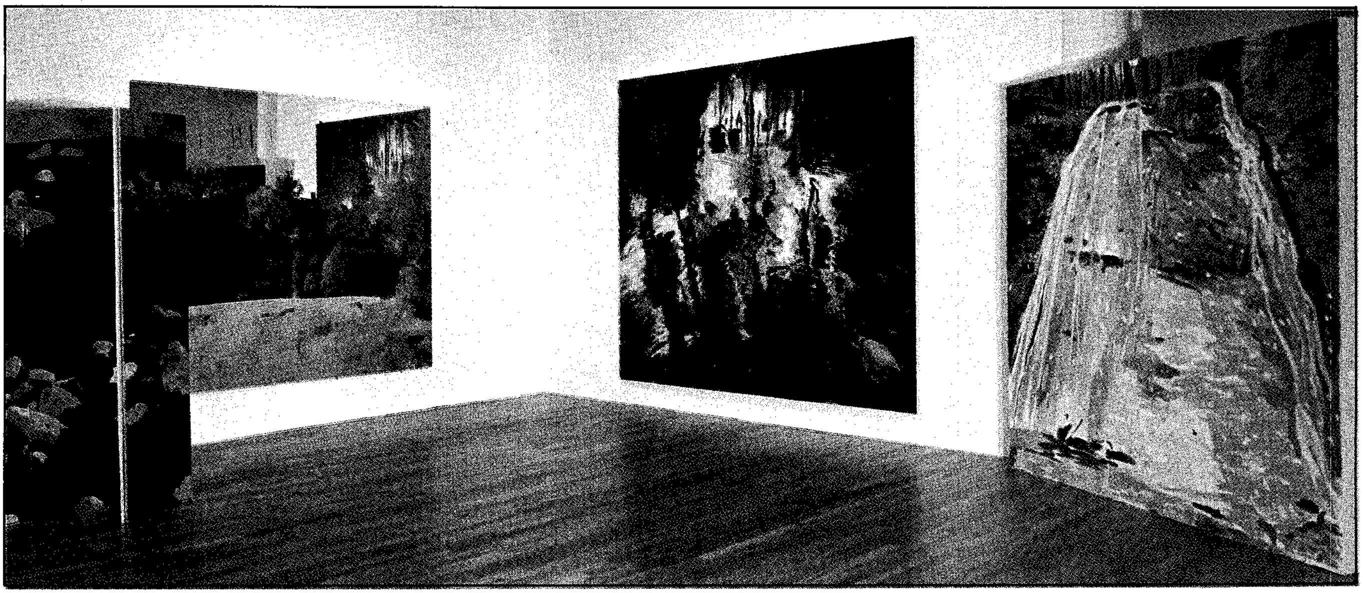
A cool tone has dominated Bartlett's work since 1968, shortly after she left Yale, a school that has produced some formidable formalists. (She studied under Jack Tworkov, whose habit of disciplining his emotional instincts under geometrical order must have rubbed off on his student.) After moving to New York, she taught herself to paint fragments of a picture on flat metal plates and reassemble them on the wall in an implied grid, like square jigsaw pieces. This device allowed her to indulge in huge mountain-and-cloud landscapes, yet impose on them a ruled-off regularity akin to the view through rain-mottled mullioned windowpanes.

In recent years, Bartlett has discovered—along with Tworkov and her other hero, Sol LeWitt—that such imposed systems are by nature self-limiting. Determined to find a way to break the rules and honor them at the same time, she began to expand her use of media. The two works in the present show are the second and third in a series that began with one multimedia piece executed for a private dining room in London; she calls them all "prepositional phrases," to emphasize their sense of movement or intention.

The more intimate *Up the Creek* is like a series of postcards of a tiny woodland watercourse in Stony Point, New York: There is a shaded, green-bowered view up the creek itself; a closeup of leaves in collage and casein on paper and canvas; a glimpse of hills and forest, done in Testor's enamel on glass. *To the Mountain* is even more addicted to sprawl. Her visit to two Caribbean Islands, Saint Barts and Saint Martin, inspired a snapshot view of a mountain rising from the sea and other scattershot episodes, including an eye-to-eye underwater encounter with a swimmer.

Baffling, yes, but only until you think it over. Bartlett has produced the modern equivalent of nineteenth-century panoramic landscape photographs, the kind that were shot segment by segment and put together in the darkroom. Here the "darkroom" is the viewer's head; connections are made via memory and thought. Each subsection is a different diary entry in "my trip ..." (up the creek, or to the mountain—hence the prepositional phrases). The style differs because the tone of the memories differs in each reminiscence: diving in the Caribbean; watching an approaching island from the deck of a boat; wandering through forests in upstate New York. Bartlett has positioned a different kind of grid over landscape.

But *is* intelligence enough? In all the media that Bartlett tackles, other artists have her beaten. Ann McCoy is paramount with colored pencils; Susan Shatter is a whiz at watercolor islands viewed from the sea. If you're a good conceptualist, technical skill is as outmoded as the kerosene lamp. If you're a bit of a revisionist, this show's crude edges may give you trouble. I'm not so disturbed by the inadequacies that I fail to be attracted to Bartlett's proposition: that experience is added up out of isolated incidents, separately encountered and



Multimedia *Up the Creek*: *Portion of folding screen, oil on mirror, oil on canvas, casein on freestanding wall.*

Photograph by eeva-inkeri.

separately rendered. But I feel obliged to ask whether traditional illusionist painting isn't equally as capable of conveying the essence of a place, with a bit more style to boot. (155 Wooster Street; through June 5.)

YEATS'S PHRASE "INTELLECTUAL MUSIC" offers the best summation of the unstudied poise of **Don Gummer**'s sculpture. The phrase was volunteered by critic Margaret Sheffield, who was first to point out that Gummer's freestanding circles of bluestone and wood based themselves on the floor plans of Renaissance churches. It's a piece of analysis that suggests Gummer's addiction to grace in all forms. Grace can't be merely adopted; it must be comprehended. The show at Sperone Westwater Fischer proves that the poise of his freestanding pieces is no accident; even when he puts his sculptures on the wall, he transfers their harmony intact.

The new wall works are each like a separate movement in Tai Chi. Straight strips of wood and arcs of wood—painted gray, forest green, or deep red—set up lines of motion that are "deflected" by tiny projecting screens. Since the screens are of purest translucent silk, the "movement" is a product of one's eye, and one's heart. Gummer has made a squash court for emotions, bouncing them gently and surely back to the center. Usually one would not try to read an artist's character through the work, but—Gummer is married to Meryl Streep, and the temptation to congratulate her is irresistible. (142 Greene Street; through June 12.) Note: There is now a Gummer sculpture outdoors—in the Seagram Building plaza, Park Avenue and 53rd Street.

AFTER HIS DRY-GOODS BUSINESS FAILED, **John James Audubon** made a living painting five-dollar portraits, and a better living, eventually, after he turned to birds. Since he seems to have had a realistic assessment of his skill as an artist, he enlisted a number of his technical betters to convert his field watercolors into prints and paintings: his students, his engraver, his sons, and the English artist J. B. Kidd, whose oils were exhibited under his employer's name. At times, images even came from other artists. Considering the extent of the technical help, perhaps it's remarkable that this "rough fellow" became so well known and well loved as an American original. What has mattered, of course, is his systematic temperament and his love of wildlife; backwoods pragmatism directed the rest. His faults and his virtues are revealed at Grey Gallery, N.Y.U., to June 5, for those ready to explore his borrowed influence or eager for reacquaintance. (33 Washington Place at Washington Square East.) ■

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Chic Shoes

VITTORIO RICCI HAS TO CLOSE ITS THIRD Ave. store, and men and women can get real bargains on top-label imported footwear. For men who wear sizes 7–12½M: Giorgio Armani leather and suede shoes, were $135, now $39; Artioli handmade leather shoes and boots, were $300–$395, now $75–$135; Stephane Kelian handwoven shoes and sandals, were $195, now $49; Cesare Paciotti leather shoes, were $145–$175, now $40–$85; Vittorio Ricci canvas, leather, and suede shoes and boots, all handmade in Italy, were $90–$300, now $18–$210. In women's sizes 4½–10M (and a few in N): Stephane Kelian handwoven-leather shoes, boots, and sandals, were $165–$590, now $90–$250; Vittorio Ricci leather, suede, and reptile shoes, sandals, and boots, were $150–$490, now $75–$195. Leather accessories include bags of very soft napa leather, were $150–$450, now $75–$195; a few long cashmere-and-leather scarves with zip pocket, were $395, now $118. American Express (A.E.), Carte Blanche, Diners Club, MasterCard (M.C.), Visa (V.) accepted with $100 minimum purchase; no checks; all sales final. *Vittorio Ricci, 1019 Third Ave., near 60th St. (486-1989); Mon.–Sat. 11 a.m.–7 p.m., and Sun. noon–5 p.m.; 6/3–13.*

Gourmet Goodies

IF FOOD IS A SERIOUS BUSINESS TO YOU, here's a sale on the finer things in life. A side of smoked Scottish salmon, about 2½ lb., $50; fresh beluga caviar, from Russia, $45 for 2 oz., $80 for 4 oz., $130 for 7 oz., and $250 for 14 oz.; French pâté de foie gras with truffles, in a terrine, $35 for 5½ oz., $58 for 8 oz., and $75 for 10½ oz. Only telephone orders are taken; then you pick the goodies up yourself or have them shipped by U.P.S. at an additional charge of $3 for one item, $4.50 for two or more. M.C., V., checks accepted. *Edith White Enterprises, 137 East 25th St., sixth floor (686-3195); Mon.–Fri. 10 a.m.–5 p.m.; through 6/11.*

Furniture

IF YOU WANT BEAUTIFUL CONTEMPORARY, top-of-the-line furniture, mostly for offices but some for your home, get over to this warehouse sale in a hurry. Some merchandise is one-of-a-kind, some as is, some perfect, some classic, some bizarre (a Tucroma leather bedroom set with king-size mechanical bed and four storage cabinets in leather, retail $14,645, here $5,200). A few examples: one executive desk of African ovangkol wood with stainless-steel trim, retail $10,805, here $3,500; two three-seat sofas in suede, retail $6,310 each, here $495; tufted velvet dining chairs, retail $2,080, here $465; matching armchairs, retail $2,540, here $485; Tucroma leather chairs, from Italy, retail $825, here $350; high-back adjustable executive chairs in leather, retail $1,660, here $370; leather lounge chairs and ottomans with chrome base, retail $3,590, here $1,435; Orba two-section wall systems with two light units, polished-aluminum-and-dark-elm-burl cabinets, and glass shelves, retail $8,290, here $2,400; one large Navona white-on-white modular seating arrangement (some stains on fabric), retail $12,500, here $3,450; dark-elm-burl-and-stainless-steel executive desks, retail $11,685, here $5,990; 10-ft. olive-ash-burl conference tables with stainless-steel base, retail $9,060, here $4,000; Onda etched-glass stools, from Italy, retail $805, here $290; glass-and-steel cigarette tables, retail $425 and $550, here $150 and $200; and much more. Delivery arranged at additional cost. A.E., M.C., V., checks accepted; all sales final. *The Pace Collection warehouse, 11-11 34th Ave., Long Island City (721-8201); Fri. and Sat. 9 a.m.–5 p.m. Take lower roadway of 59th St. bridge; make a right onto Crescent St. and then a right turn at 43rd Ave.; at Vernon Blvd. make another right; turn right at 34th Ave. and then right on 11th St. Sale 6/4, 5 only.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Coffee

GILLIES'S ANNUAL SPRING SALE FEATURES $1 off the usual price per lb. of all 30 varieties of coffee beans it carries: decaffeinated coffee, regular roast, and espresso, were $4.99 a lb.; flavored coffees, including chocolate-almond, cinnamon, and orange, were $5.25 a lb.; Jamaican, Hawaiian Kona, and more. Gillies is also taking an extra dollar off the usual discounted prices of Melitta 6-, 10-, and 12-cup glass coffee-makers (6-cup, list $8.99, usually $6.50 here, now $5.50); boxes of 100 Melitta filters in all sizes are 50 cents off the usual discounted price; Melitta ACM-1 electric coffee-makers, list $21.95, here $19.99; all Gillies bulk teas, including Earl Grey, Darjeeling, English breakfast, and Assam, usually $6.50 a lb., now $4.50; 50

cents off each box of Celestial Seasonings herbal tea; Instabrewer plunger coffee-makers, list $27.50, here $19.99; Plus-, Schiff-, and Solgar-brand natural vitamins, 25 percent off; Acme Supreme stainless-steel Juicerators, here $159.95; Jelly Belly jelly beans, all flavors, were $3.99 a lb., now $2.99. M.C., V. accepted at Third Ave. and Bleecker St.; no checks; refunds possible. *Gillies 1840, 160 Bleecker St. (260-2130), Sun.–Thurs. noon–midnight, and Fri. and Sat. till 2 a.m.; 1494 Third Ave., at 84th St. (861-5299), Mon.–Sat. 10 a.m.–8 p.m., and Sun. noon–7 p.m.; 59 Spring St. (431-9395), Mon.–Sat. 10 a.m.–8 p.m., and Sun. noon–8 p.m.; through 6/13.*

Fabrics

AN UPTOWN FABRIC-AND-WALL-COVERING showroom is closing its downtown warehouse and selling out the balance of its wallpapers at $6 a roll. It also has decorator furnishings fabrics, most 54 in. wide, both current and discontinued stock, and these will be $6–$9 a yd. At $6 a yd.: all-cottons, all-linens, and cotton-and-linen blends in natural and a few other solid colors; some Haitian cotton; small amounts of more expensive fabrics. At $9 a yd. (selling uptown at $36–$42): silk-screened cotton chintz, olive-green pure wool, and other choice materials. Checks accepted; no credit cards; all sales final. *I.D. International, 1 East 28th St., fifth floor (688-3580); Thurs.–Sat. 9 a.m.–6 p.m.; 6/3–5 only.*

Lingerie and Swimwear

EVERYTHING IN THIS SHOWROOM IS IMported from Germany, Italy, and France, and is made of natural fibers. To make room, hundreds of items are being cleared away at 20 percent below the wholesale price. Some things are one- or few-of-a-kind; all the samples are sizes 8 and 10, but there are items in sizes 4–14 too. The bathing suits, both bikinis and maillots, are by Ariella, size 8, retail $80–$120, here $20–$50; matching wraparounds, here $35; a few matching cover-up dresses, here $30–$45; one blue lace-trimmed poly-crêpe-plissé gown, retail $260, here $100; matching peignoir, retail $240, here $100; charming little cotton gowns from Germany, retail $50–$60, here $15–$20. Camisoles and matching bikini or brief panties in cotton, silk, and wool-and-cotton blends, many lace-trimmed: cotton camisoles, $8–$15; cotton panties, $3–$8; silk camisoles, $20; silk panties, $6–$8; wool-and-cotton camisoles, $8–$15; matching long johns, $12; matching briefs, $6; and more. Cash-and-carry only; all sales final. *Ripcosa, Inc., 40 East 34th St., Suite 207 (889-4925); Mon.–Fri. noon–7 p.m.; through 6/11.* ■

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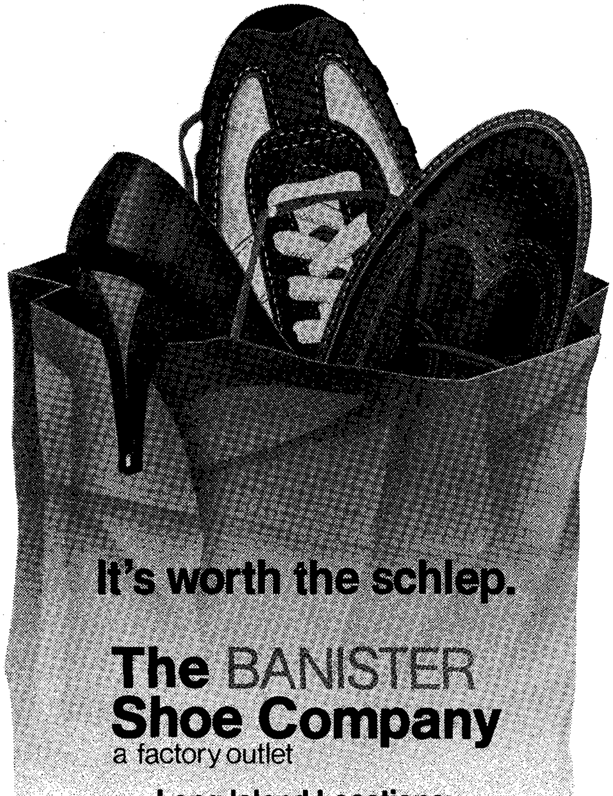

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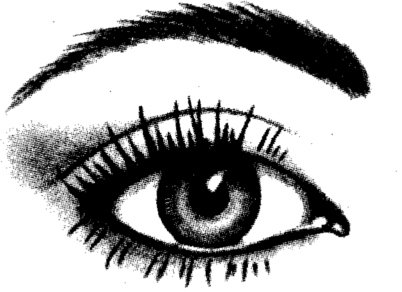

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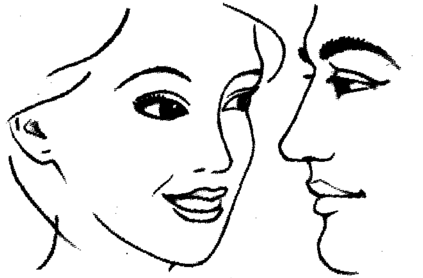

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A Complete Entertainment Guide for the Week Beginning May 31

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Jun. 1: "Eijanaika." Beg. Jun. 2: "A Distant Cry From Spring." #2—Thru May 31: "The Mother and the Whore." Jun. 1-2: "Woyzeck"; "The Sudden Wealth of the Poor People of Kombach." Jun. 3-5: "Tout Va Bien"; "The Middle of the World." Beg. Jun. 6: "Mother Küster Goes to Heaven"; "The End of Summer."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. May 31: "The Clowns"; "The White Sheik." Jun. 1: "Vengeance Is Mine"; "Pale Flower." Jun. 2: "Alexander Nevsky"; "Strike." Jun. 3: "The Magus"; "Lord of the Flies." Jun. 4-5: "Goldfinger"; "On Her Majesty's Secret Service." Jun. 6: "Gypsy"; "Auntie Mame." **AGEE ROOM**—Thru Jun. 1: "Race d'Ep." Beg. Jun. 2: "Who Shall Live and Who Shall Die?"

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The Atomic Cafe." #2—Thru Jun. 3: "Quest for Fire." Opening Jun. 4: "Hanky Panky."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru May 31: "Cabaret"; "Something for Everyone." Jun. 1-2: "Suddenly, Last Summer"; "Cat on a Hot Tin Roof." Jun. 3: "Advise and Consent"; "The Best Man." Jun. 4-5: "Cruising"; "Dog Day Afternoon." Beg. Jun. 6: "The Damned"; "Death in Venice."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 31: "Angels in the Outfield"; "Damn Yankees." Jun. 1: "Living on Velvet"; "Stranded." Jun. 2: "Bulldog Drummond Comes Back"; "Bulldog Drummond's Peril." Jun. 3: "Golden Boy"; "Requiem for a Heavyweight." Jun. 4: "East of Eden"; "Rebel Without a Cause." Jan. 5: "Dial M for Murder"; "I Confess." Jun. 6: "The Rose"; "Lady Sings the Blues."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jun. 3: "Richard Pryor Live on the Sunset Strip"; "Wolfen."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jun. 1: "The Creature From the Black Lagoon"; "It Came From Outer Space." Jun. 2-3: "Misty Beethoven"; "Barbara Broadcast." Jun. 4-5: "Picnic at Hanging Rock"; "The Last Wave." Beg. Jun. 6: "The Lady Vanishes (1938)"; "The 39 Steps (1935)."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Jun. 3: "The Long Good Friday." Opening Jun. 4: "Poltergeist." #2—"Dead Men Don't Wear Plaid."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Conan the Barbarian." #2—"Garde à Vue." #3—Thru Jun. 3: "Conan the Barbarian." Beg. Jun. 4: "Das Boot." #4—"Roommates."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Jun. 3: "Andy Warhol's Frankenstein."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Victor/Victoria."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Visiting Hours."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Rocky III."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Jun. 3: "Fighting Back." Opening Jun. 4: "Hanky Panky" #2—Thru Jun. 3: "Conan the Barbarian." Opening Jun. 4: "Star Trek II: The Wrath of Khan." #3—"Annie."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Porky's." #2—"Visiting Hours."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Annie."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Quest for Fire." #2—Thru Jun. 3: "The Texas Chainsaw Massacre." Beg. Jun. 4: "Kill Squad." #3—"Cat People." #4—"Chariots of Fire." #5—"Screamers." #6—"Lady Chatterly's Lover."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. Thru Jun. 1: "Some Kind of Hero." Opening Jun. 4: "Star Trek II: The Wrath of Khan." **STATE 2**—582-5070. "Fighting Back."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Jun. 3: "Wrong Is Right." Opening Jun. 4: "Hanky Panky."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Dawn of the Dead"; "Mother's Day."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Jun. 3: "Clash of the Titans." Opening Jun. 4: "Poltergeist." #2—"Rocky III."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Jun. 3: "Partners." Beg. Jun. 4: "Wrong Is Right." **EMBASSY 3**—"Andy Warhol's Frankenstein." **EMBASSY 4**—Thru Jun. 3: "Reds." Beg. Jun. 4: "Partners."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jun. 1: "The Elephant Man"; "Eraserhead." Jun. 2-5: "The Magnificent Seven"; "One-Eyed Jacks." Beg. Jun. 6: "Son of the Sheik"; "Blood and Sand." #2—Thru Jun. 1: "Ben-Hur." Jun. 2-5: "The Godfather." Beg. Jun. 6: "Whose Life Is It Anyway?"; "Taps."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru Jun. 1: "The Long Good Friday." Beg. Jun. 2: "Some Kind of Hero."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Victor/Victoria."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "AC/DC: Let There Be Rock."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Maya."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru May 31: "As If It Were Yesterday"; "Solo." Jun. 1: "The Turning Point"; "Three Women." Jun. 2-3: "Kagemusha"; "Page of Madness." Jun. 4-5: "Fellini Satyricon"; "Arabian Nights." Jun. 6: "Lust for Life"; "Homage to Chagall."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Secret Policeman's Other Ball."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "I Love You."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Visiting Hours."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Smash Palace."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Don's Party."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Jun. 3: "Clash of the Titans." Opening Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Chariots of Fire." Opening Jun. 4: "Poltergeist."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Escape Artist." **CORONET**—"Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Chosen."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II**—753-0774. "Rocky III."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Conan The Barbarian." **UA GEMINI 2**—832-2720. "Dead Men Don't Wear Plaid."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Jun. 3: "Fighting Back." Opening Jun. 4: "Hanky Panky." #2—"Lady Chatterly's Lover."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Victor/Victoria."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Lucky Star."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Jun. 3: "Deathtrap."

78. UA 85TH STREET—On First Ave. 249-5100. "Dead Men Don't Wear Plaid."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Annie." #2— Thru Jun. 3: "Fighting Back." Opening Jun. 4: "Star Trek II: The Wrath of Khan."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Jun. 3: "Clash of the Titans." Opening Jun. 4: "Poltergeist."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Conan the Barbarian." #2—"Rocky III."

61st Street & Above
West Side

88. PARAMOUNT—B'way at 61st St. 247-5070. "Lucky Star."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Gregory's Girl." #2—"My Dinner With Andre." #3—"Chariots of Fire."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Jun. 3: "Marianne and Juliane." Opening Jun. 4: "Chan Is Missing." #2—Thru Jun. 3: "The Vulture." Beg. Jun. 4: "Marianne and Juliane."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru May 31: "Les Miserables"; "Jane Eyre." Jun. 1-2: "Young Mr. Lincoln"; "How Green Was My Valley." Jun. 3-5: "River of No Return"; "Niagara." Beg. Jun. 6: "The Diary of Anne Frank."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—"Garde à Vue."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Victor/Victoria." #2—"Andy Warhol's Frankenstein." #3—Thru Jun. 3: "Wrong Is Right." Opening Jun. 4: "Poltergeist." #4—"Rocky III."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Dead Men Don't Wear Plaid." #2—"The Atomic Cafe."

95. THALIA—95th St. W. of B'way. 222-3370. May 31: "Mon Oncle"; "Traffic." Jun. 1: The Cwazy Cartoons of Bob Cwampett. Jun. 2: "Bye Bye Braverman"; "A Fine Madness." Jun. 3: "Lady From Shanghai"; "Murder by Contract"; "They Live by Night." Jun. 4-5: "The Comeback Trail"; "The Projectionist." Jun. 6: "The Stranger"; "Rocco and His Brothers."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—"Conan the Barbarian." #2—Thru Jun. 3: "Clash of the Titans." Opening Jun. 4: "Hanky Panky." #3—"Conan the Barbarian." #4—"Memoirs of a French Whore."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2. Jun. 4, 8 p.m.: "Hud" (1963) by Martin Ritt, with Paul Newman & Patricia Neal.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $3.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Jun. 4, 8 p.m.: "Amusement Part" (1978), "Cinefuge" (1979), "Angel Baby" (1979), "Firefly" (1980), "Fashion Show" (1981) & other films by John Porter, & "Magic Mushroom Mountain Movie" (1981), "Harmful or Fatal If Swallowed" (1982) & "Micro-Drama" (1982) by Manuel DeLanda. Jun. 5, 8 p.m.: "The Atom Strikes" (1945) by the U.S. War Dept., & "The War Game" (1965) by Peter Watkins. Jun. 6, 8 p.m.: "Standard Chemicals" (1981) & other films by Margaret Ahwesh.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $2.50; members free. Jun. 2-6, 7:30 p.m.: Video by Black, Asian & Latin American Artists.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. Jun. 5, 8:30 p.m.: "Gentlemen Prefer Blondes" (1953) by Howard Hawks, with Marilyn Monroe & Jane Russell.

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He is afraid.
He is totally alone.
He is 3,000,000 light years from home.

A STEVEN SPIELBERG FILM
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THE EXTRA-TERRESTRIAL
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CHECK CUE LISTING FOR A THEATRE NEAR YOU

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Thru July 4: Tue.-Fri., 3, 4:45, 6:30 & 7:45 p.m., & Sat.-Sun., 1, 2, 4 & 5:30 p.m.: "Two" (1970) by Satyajit Ray; Tue.-Fri., 6:45 p.m., & Sat.-Sun., 3 p.m.: "The Autobiography of a Princess" (1975) by James Ivory.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Free. Jun. 3, 6 p.m.: "The Lost Generation" (1982) by Yuten Tachibana, & "Prophecy" (1982) by Susumu Hani; 8 p.m.: "Hiroshima: Document of the Atom Bomb" (1971) by Nichiei Shinsha.

THE LATE SHOW FILM SERIES—25 E. 4th St. 473-1167. Adm. $4. Jun. 4-5, 10 p.m. & 12 midnight: "Hands Up!" (1926), with Raymond Griffith, & other films.

EL MUSEO DEL BARRIO—Fifth Ave. at 104th St. 831-7272. Adm. $4. Jun. 6, 2 p.m.: "Decision to Win: The First Fruits" by the Cero a la Izquierda Film Collective.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. May 31, 8 p.m.: "Women in Love" (1970) by Ken Russell, with Alan Bates & Glenda Jackson. Jun. 1-2, 8 & 9:45 p.m.: "Aguirre, the Wrath of God" (1973) by Werner Herzog, with Klaus Kinski. Jun. 3, 8 & 9:45 p.m.: "Bread and Chocolate" (1978) by Franco Brusati, with Nino Manfredi; 7:30 p.m.: "M" (1931) by Fritz Lang, with Peter Lorre. Jun. 4-5, 8 & 10 p.m.: "Death in Venice" (1971) by Luchino Visconti, with Dirk Bogarde. Jun. 6, 8 & 9:45 p.m.: "Dona Flor and Her Two Husbands" (1977) by Bruno Barreto, with Sonia Braga.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Jun. 1, 12 noon: "Brewster McCloud" (1970) by Robert Altman, with Shelley Duvall & Sally Kellerman, & "Flight of Icarus" (1974) by Gerald McDermott; 2:30 p.m.: "Best Boy" (1980) by Ira Wohl, & "Oddball."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6:40, 8:20 & 10 p.m., & Fri.-Sun., 5 p.m.: "A Time for Dying" (1969) by Budd Boetticher, with Audie Murphy. Sat.-Sun., 2 p.m. (free): "The Third Millennium" (1981) by Jorge Bodanzky & Wolf Gauer.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Thru Jun. 27: Cinema Trouvé: Found Footage Films. Thu.-Sat., 2:30 p.m.: "America Is Waiting" (1981) by Bruce Conner, "Runaway" (1970) by Standish Lawder, "Myth in the Electric Age" (1981) by Alan Berliner, & "Mission to Mongo" (1979) by Jim Hoberman; Sat., 2:30 p.m. & Sun., 1 p.m.: "Orb" (1973) & "Cornell '65" (1978) by Larry Jordan, "Rose Hobart" (1936) by Joseph Cornell, & "Flashy Dancer" (1973) by John Knecht.

STUDIO MUSEUM IN HARLEM—At Columbia University Teacher's College, Horace Mann Auditorium, 120th St. at B'way. 864-4500. Free. Jun. 3, 7 p.m.: "Njangaan" (1974) by Mahama Johnson Traore, & "Borom Sarret" (1964) by Ousmane Sembene. Jun. 4, 7 p.m.: "Sambizanga" (1972) by Sara Maldoror. Jun. 5, 7 p.m.: "Six Days in Soweto" (1978) by Anthony Thomas, & "You Have Struck a Rock" (1981) by Deborah May.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik. At **Federal Hall National Memorial, 26 Wall St./15 Pine St.** 431-1620. Free. Thru Jun. 4: Mon.-Fri., 11 a.m.-3 p.m.: Video-Music: New Correlations.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Conan the Barbarian."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Rocky III." #2—Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

105. DALE—W. 231st St. at B'way. 884-5300. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Jun. 3: "Dead Men Don't Wear Plaid." Beg. Jun. 4: "Poltergeist." #2—"Conan the Barbarian." #3—"Visiting Hours." #4—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Dead Men Don't Wear Plaid."

110. KENT—E. 167th St. nr. Grand Conc. 992-9330. Thru Jun. 3: "Blood Fisted Brother"; "For Your Fists Only." Beg. Jun. 4: "Kill Squad."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Rocky III."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Rocky III." #2—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Hanky Panky."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Dead Men Don't Wear Plaid." #3—"Rocky III." #4—"Conan the Barbarian." #5—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Kill Squad."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"If You Could See What I Hear." #2—"Wrong Is Right."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Visiting Hours."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "Dead Men Don't Wear Plaid."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Fighting Back." #2—"Screamers."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1 & #2—"Rocky III." #3—"Conan the Barbarian." #4—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Kill Squad."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. "AC/DC: Let There Be Rock."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Dead Men Don't Wear Plaid." #3—"Conan the Barbarian." #4—"Rocky III."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Rocky III." #2—"Dead Men Don't Wear Plaid."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Conan the Barbarian." #3—"Dead Men Don't Wear Plaid."

213. COBBLE HILL—CINEMA—Court St. at Butler. 596-9113. Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Chariots of Fire."

223. FLATLANDS—BROOK—Flatlands Ave. at Flatbush Ave. 258-2034. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

224. FLATLANDS—KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Rocky III." **SOUTH**—Thru Jun. 3: "Dead Men Don't Wear Plaid."

225. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Fighting Back." #2—"Wrong Is Right."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Jun. 3: "Screamers." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

232. MIDWOOD—COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "Chariots of Fire."

233. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "Victor/Victoria."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Hanky Panky." #2—Thru Jun. 3: "Andy Warhol's Frankenstein." #3—Thru Jun. 3: "Visiting Hours."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Jun. 1: "Deathtrap." Beg. Jun. 2: "I Ought to Be in Pictures."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Jun. 3: "Victor/Victoria." #2—"Dead Men Don't Wear Plaid."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Jun. 3: "Fighting Back." #2—Thru Jun. 3: "Victor/Victoria."

303. NEW DORP—FOX PLAZA— 987-6800. #1—Thru Jun. 3: "Visiting Hours." #2—"Conan the Barbarian."

304. NEW DORP—HYLAN— 351-6601. #1—Thru Jun. 3: "Screamers." Beg. Jun. 4: "Hanky Panky." #2—"Dead Men Don't Wear Plaid."

305. NEW DORP—LANE— 351-2110. Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

306. NEW DORP—RAE— 979-0444. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "If You Could See What I Hear."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. "Rocky III."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru Jun. 3: "Rocky III." Beg. Jun. 4: "Hanky Panky." #2—"Rocky III." #3—"Conan the Barbarian." #4—"Visiting Hours."

403. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru Jun. 3: "Clash of the Titans." #4—"Visiting Hours."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Lady Chatterly's Lover." #2—"Wrong Is Right."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru Jun. 3: "Missing"; "The Legend of the Lone Ranger." Beg. Jun. 4: "Some Kind of Hero."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Fighting Back." #2—"Screamers."

410. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—Thru Jun. 3: "AC/DC: Let There Be Rock." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Poltergeist." #3—Thru Jun. 3: "Andy Warhol's Frankenstein."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—Thru Jun. 3: "Screamers." Beg. Jun. 4: "Hanky Panky." #2—"Victor/Victoria."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru Jun. 3: "Screamers." Beg. Jun. 4: "Hanky Panky." #2—Thru Jun. 3: "Clash of the Titans." #3—Thru Jun. 3: "Visiting Hours."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1 & #2—"Rocky III." #3—"Dead Men Don't Wear Plaid." #4—"Conan the Barbarian."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "Dead Men Don't Wear Plaid."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Jun. 3: "Victor/Victoria."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"Visiting Hours." #2—"Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"Dead Men Don't Wear Plaid." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Wrong Is Right."

420. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1 & 2—"Rocky III." #3—"Conan the Barbarian." #4—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Kill Squad."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Rocky III." #2—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru Jun. 3: "Visiting Hours."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Jun. 3: "Screamers." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Poltergeist." #3—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Kill Squad."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. "Conan the Barbarian."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru Jun. 3:

"Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Kill Squad." #2—"Dead Men Don't Wear Plaid." #3—"Visiting Hours."

436. **KEW GARDENS HILLS—MAIN STREET—At 72nd Dr.** 268-3636. Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Victor/Victoria"; "Buddy Buddy."

437. **LITTLE NECK—LITTLE NECK—254-18 Northern Blvd.** 225-2800. "Victor/Victoria."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St.** 894-4183. Thru Jun. 3: "Victor/Victoria"; "Buddy Buddy."

439. **OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd.** 848-1738. #1—"Conan the Barbarian." #2—"Rocky III."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Jun. 3: "Absence of Malice"; "Only When I Laugh."

447. **ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd.** 945-4632. #1—Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Victor/Victoria." #2—"Dead Men Don't Wear Plaid."

448. **SUNNYSIDE—CENTER—Queens Blvd. at 43rd St.** 784-3050. #1—Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Hanky Panky." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy.** 767-2800. #1—Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—"Rocky III."

451. **WOODHAVEN—HAVEN—80-16 Jamaica Ave.** 296-2325. Thru Jun. 3: "Missing"; "An American Werewolf in London." Beg. Jun. 4: "Lady Chatterly's Lover."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru Jun. 3: "Victor/Victoria"; "Buddy Buddy."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—BALDWIN—** 223-9230. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

501. **BALDWIN—GRAND AVENUE—** 223-2323. "On Golden Pond."

502. **BELLEROSE—BELLEROSE—** 775-1351. Thru Jun. 1: "Deathtrap." Beg. Jun. 2: "I Ought to Be in Pictures."

504. **BELLMORE—THE MOVIES—** 785-3032. "Victor/Victoria."

506. **BETHPAGE—BETHPAGE—** 796-2554. "Victor/Victoria."

507. **BETHPAGE—MID-ISLAND—** 796-7500. Thru Jun. 3: "Deathtrap." Beg. Jun. 4: "Wrong Is Right."

508. **CEDARHURST—CENTRAL—** 569-0105. #1—Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Hanky Panky." #2—"Wrong Is Right." #3—"Lady Chatterly's Lover."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Chariots of Fire." #2—"Victor/Victoria."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"AC/DC: Let There Be Rock." #2—"Dead Men Don't Wear Plaid." #3—"Conan the Barbarian." #4—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Kill Squad."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—"Chariots of Fire." #2—"Victor/Victoria."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—FARMINGDALE—** 249-0122. "Chariots of Fire."

517. **FLORAL PARK—FLORAL—** 352-2280. Thru Jun. 3: "Andy Warhol's Frankenstein." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Visiting Hours." #2—"Porky's."

519. **GARDEN CITY—ROOSEVELT FIELD—** 741-4007. #1—"Conan the Barbarian." #2—Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

521. **GARDEN CITY PARK—PARK EAST—** 741-8484. Thru Jun. 3: "If You Could See What I Hear." Beg. Jun. 4: "Hanky Panky."

523. **GREAT NECK—SQUIRE—** 466-2020. "Rocky III."

524. **HEWLETT—HEWLETT—** 791-6768. Thru Jun. 1: "Deathtrap." Beg. Jun. 2: "I Ought to Be in Pictures."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"If You Could See What I Hear." #2—"Dead Men Don't Wear Plaid."

527. **HICKSVILLE—PLAINVIEW—** 935-6100. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

528. **HICKSVILLE—TWIN NORTH—** 433-2400. Thru Jun. 3: "Porky's." **SOUTH**—Thru Jun. 3: "Conan the Barbarian."

529. **LAWRENCE—LAWRENCE—** 371-0203. #1—Thru Jun. 3: "Das Boot." #2—Thru Jun. 3: "If You Could See What I Hear." #3—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru Jun. 3: "Victor/Victoria"; "All the Marbles." Beg. Jun. 4: "On Golden Pond"; "Ghost Story."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Annie." #2—Thru May 31: "Annie." Beg. Jun. 1: "Wrong Is Right." #3—"Visiting Hours." #4—"Screamers."

532. **LONG BEACH—LIDO—** 432-0056. Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Chariots of Fire."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Rocky III." #2—"Dead Men Don't Wear Plaid." #3—"Conan the Barbarian." #4—"The Secret Policeman's Other Ball."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Thru Jun. 3: "Screamers."

535. **MALVERNE—TWIN—** 599-6966. #1—"Victor/Victoria." #2—"Chariots of Fire."

536. **MANHASSET—CINEMA—** 627-1300. Thru Jun. 3: "Diva."

537. **MANHASSET—MANHASSET—** 627-7887. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—"Visiting Hours."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Rocky III."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"Dead Men Don't Wear Plaid." #2—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #3—"Porky's." #4—"Visiting Hours." #5—Thru Jun. 3: "Visiting Hours." Beg. Jun. 4: "Kill Squad." #6—Thru Jun. 3: "If You Could See What I Hear." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #7—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Hanky Panky."

542. **MERRICK—GABLES—** 546-0734. "Chariots of Fire."

543. **MERRICK—MALL—** 623-4424. "Rocky III."

544. **MERRICK—MERRICK—** 623-1522. Thru Jun. 3: "If You Could See What I Hear." Beg. Jun. 4: "Hanky Panky."

545. **NEW HYDE PARK—ALAN—** 354-4338. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

546. **NEW HYDE PARK—HERRICKS—** 747-0555. "Chariots of Fire."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"Chariots of Fire." #2—Thru Jun. 3: "Victor/Victoria."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Chariots of Fire."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Chariots of Fire." #2—"Victor/Victoria."

550. **PLAINVIEW—MORTON VILLAGE—** 938-2323. Thru Jun. 1: "Deathtrap." Beg. Jun. 2: "I Ought to Be in Pictures."

551. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—Thru Jun. 3: "Screamers." Beg. Jun. 4: "On Golden Pond." #2—"Victor/Victoria."

552. **PLAINVIEW—TWIN—** 931-1333. #1—Thru Jun. 3: "Visiting Hours." #2—Thru Jun. 4: "Kill Squad."

554. **PORT WASHINGTON—MOVIES—** 767-5600. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4 "Poltergeist." #2—Thru Jun. 3: "If You Could See What I Hear." Beg. Jun. 4: "Kill Squad." #3—"Victor/Victoria."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Chariots of Fire."

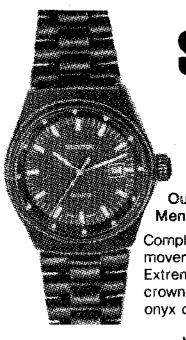
557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. Thru Jun. 3: "AC/DC: Let There Be Rock."

558. **ROCKVILLE CENTRE—TWIN—** 678-3121. #1—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Kill Squad." #2—Thru Jun. 3: "Visiting Hours."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Das Boot." #2—Thru Jun. 3: "I Love You." Beg. Jun. 4: "Hanky Panky."

561. **SYOSSET—SYOSSET—** 921-5810. "Rocky III."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "The Secret Policeman's Other Ball."



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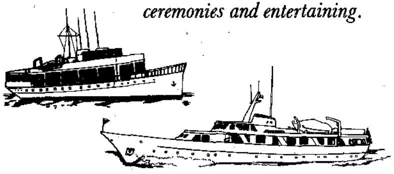

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566. **VALLEY STREAM—GREEN ACRES—** 561-2100. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Conan the Barbarian." #2—"Annie." #3—"Dead Men Don't Wear Plaid." #4—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #5—"Porky's." #6—"Visiting Hours." #7—"Andy Warhol's Frankenstein." #8—"Rocky III." #9—"Dawn of the Dead"; "Mother's Day."

568. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru Jun. 3: "Victor/Victoria"; "Buddy Buddy."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Poltergeist."

571. **WANTAGH—WANTAGH—** 781-6969. Thru Jun. 3: "Conan the Barbarian."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Jun. 3: "Visiting Hours." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—"Rocky III." #3—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Hanky Panky."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Victor/Victoria." #2—"Chariots of Fire."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—Thru Jun. 3: "Screamers." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

601. **BABYLON—BABYLON—** 669-3399. "Conan the Barbarian."

602. **BABYLON—TWIN—** 669-0700. #1—Thru Jun. 3: "Visiting Hours." #2—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Hanky Panky."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—"Dead Men Don't Wear Plaid." #3—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

604. **BAY SHORE—BAY SHORE—** 665-0200. Thru Jun. 3: "AC/DC: Let There Be Rock."

605. **BAY SHORE—CINEMA—** 665-1722. "Rocky III."

606. **BAY SHORE—ENCORE—** 655-9834. Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Victor/Victoria."

607. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"The Texas Chainsaw Massacre." #2—"Screamers."

608. **BAY SHORE—DRIVE-IN—** 665-1111. #1—Thru Jun. 3: "Visiting Hours." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Dead Men Don't Wear Plaid"; "The Jerk." Beg. Jun. 4: "Hanky Panky."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Jun. 3: "Death Wish II." Beg. Jun. 4 (tent.): "Deathtrap."

612. **CENTEREACH—CENTEREACH—** 588-0088. "Chariots of Fire."

613. **CENTER MORICHES—CENTER—** 878-2100. "Chariots of Fire."

614. **COMMACK—DRIVE-IN—** 499-2900. Thru Jun. 3: "Conan the Barbarian"; "Halloween II." Beg. Jun. 4 (tent.): "Poltergeist."

616. **COMMACK—MAYFAIR—** 543-0707. "Rocky III."

617. **COMMACK—COMMACK—** 499-4545. #1—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Hanky Panky." #2—Thru Jun. 3: "Visiting Hours."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. Thru Jun. 3: "Conan the Barbarian"; "Halloween II." Beg. Jun. 4: "Poltergeist."

619. **CORAM—CORAM—** 698-7200. "Dead Men Don't Wear Plaid."

620. **CORAM—DRIVE-IN—** 732-6200. "Rocky III."

621. **CORAM—PINE—** 698-6442. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Conan the Barbarian."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Jun. 3: "Some Kind of Hero"; "Airplane!"

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Jun. 3: "Dead Men Don't Wear Plaid." Beg. Jun. 4: "Poltergeist." #2—"Rocky III." #3—Thru Jun. 3: "The Secret Policeman's Other Ball." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #4—Thru Jun. 3: "Visiting Hours." Beg. Jun. 4: "Hanky Panky." #5—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4 (tent.): "Victor/Victoria."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

627. **EAST SETAUKET—FOX—** 473-2400. Thru Jun. 3: "Visiting Hours."

628. **ELWOOD—ELWOOD—** 499-7800. Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Kill Squad."

630. **GREENPORT—GREENPORT—** 477-0500. Thru Jun. 3: "On Golden Pond." Beg. Jun. 4: "Wrong Is Right."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

633. **HUNTINGTON—SHORE—** 421-5200. #1—Thru Jun. 3: "Visiting Hours." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Visiting Hours." #3—Thru Jun. 3: "The Secret Policeman's Other Ball." Beg. Jun. 4: "Hanky Panky."

634. **HUNTINGTON—WHITMAN—** 423-1300. "Dead Men Don't Wear Plaid."

635. **HUNTINGTON—YORK—** 421-3911. "Conan the Barbarian."

636. **ISLIP—ISLIP—** 581-5200. #1—"Dead Men Don't Wear Plaid." #2—Thru Jun. 3: "If You Could See What I Hear." #3—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Wrong Is Right."

637. **LAKE GROVE—SMITH HAVEN MALL—** 724-9550. "Rocky III."

638. **LINDENHURST—LINDENHURST—** 888-5400. Tent.: "Chariots of Fire."

639. **MATTITUCK—TWIN—** 298-4405. #1—Thru Jun. 3: "Porky's." #2—Thru Jun. 3: "If You Could See What I Hear."

641. **MONTAUK—THE MOVIES—** 668-2393. Jun. 4-6: Program unavailable.

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Conan the Barbarian." **OUTDOOR—**Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Visiting Hours"; "Alien."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Jun. 3: "Victor/Victoria." #2—Thru Jun. 3: "If You Could See What I Hear."

644. **NORTHPORT—NORTHPORT—** 261-8600. Program unavailable.

645. **OAKDALE—OAKDALE—** 589-8118. "Chariots of Fire."

646. **OCEAN BEACH—FIRE ISLAND COMMUNITY—** 583-5184. Jun. 4-5: "Personal Best."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. "Rocky III."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—Thru Jun. 3: "Screamers." Beg. Jun. 4: "Hanky Panky." #2—"Conan the Barbarian."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Jun. 3: "Dead Men Don't Wear Plaid." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Dead Men Don't Wear Plaid."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Chariots of Fire." **CINEMA WEST—** "Rocky III."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru Jun. 1: "Deathtrap." Beg. Jun. 2: "I Ought to Be in Pictures."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Jun. 3: "Deathtrap."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Jun. 4-6: "Man of Iron."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Jun. 3: "If You Could See What I Hear." #2—Thru Jun. 3: "Clash of the Titans." #3—Thru Jun. 3: "The Texas Chainsaw Massacre." Beg. Jun. 4: "Wrong Is Right."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Dead Men Don't Wear Plaid."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Jun. 3: "Conan the Barbarian." Beg. Jun. 4: "Dead Men Don't Wear Plaid." #2—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Visiting Hours."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Fighting Back." #2—"Andy Warhol's Frankenstein." #3—"Screamers."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Jun. 3: "Missing."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4 (tent.): "Conan the Barbarian."

668. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Jun. 3: "On Golden Pond." Beg. Jun. 4: "Wrong Is Right." #2—"Victor/Victoria."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "Dead Men Don't Wear Plaid."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Dead Men Don't Wear Plaid." #2—"Clash of the Titans." #3—Thru Jun. 3: "Lady Chatterly's Lover." Beg. Jun. 4: "Poltergeist."

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Jun. 3: "Conan the Barbarian." #2—"Dead Men Don't Wear Plaid."

706. **HARTSDALE—CINEMA—** 428-2200. #1—"Visiting Hours." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Hanky Panky." #3—Thru Jun. 3: "If You Could See What I Hear." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #4—"Chariots of Fire."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. "Victor/Victoria."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"The Secret Policeman's Other Ball." #2—"Conan the Barbarian." #3—"Visiting Hours." #4—"Dead Men Don't Wear Plaid."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Conan the Barbarian." #2—Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Hanky Panky."

711. **MOUNT VERNON—PARKWAY—** 664-3311. "Victor/Victoria."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"The Texas Chainsaw Massacre." #2—"Screamers."

713. **NEW ROCHELLE—MALL—** 636-8808. "AC/DC: Let There Be Rock."

714. **NEW ROCHELLE—PROCTORS—** 632-1100. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Visiting Hours." #3—"Conan the Barbarian." #4—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Poltergeist." #5—Thru Jun. 3: "Dead Men Don't Wear Plaid."

716. **NEW ROCHELLE—TOWN—** 632-4000. "Rocky III."

717. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Poltergeist." #2—"Dead Men Don't Wear Plaid."

718. **PEEKSKILL—BEACH—** 737-6262. #1—"Rocky III." #2—"Conan the Barbarian." #3—"The Secret Policeman's Other Ball."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru Jun. 3: "Visiting Hours." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Visiting Hours." #3—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Hanky Panky."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Jun. 3: "Victor/Victoria."

721. **PLEASANTVILLE—ROME—** 769-0720. "Chariots of Fire."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Poltergeist."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Diva."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Jun. 3: "On Golden Pond." Beg. Jun. 4 (tent.): "Victor/Victoria."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Kill Squad."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Porky's."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Rocky III."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Rocky III." #2—"Visiting Hours."

730. YONKERS—KENT— 237-3440. Thru Jun. 3: "Chariots of Fire"; "True Confessions." Beg. Jun. 4: "Some Kind of Hero."

732. YONKERS—MOVIELAND— 793-0002. #1—"Conan the Barbarian." #2—Thru Jun. 3: "Dawn of the Dead"; "Mother's Day." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #3—Thru Jun. 3: "Wrong Is Right." Beg. Jun. 4: "Hanky Panky." #4—"Fighting Back."

733. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Dead Men Don't Wear Plaid."

Rockland County

741. NANUET—MALL— 623-6336. Program unavailable.

742. NANUET—ROUTE 59— 623-3355. "AC/DC: Let There Be Rock."

743. NANUET—THE MOVIES— 623-0211. #1—"Visiting Hours." #2—"If You Could See What I Hear." #3—"Clash of the Titans." #4—"Victor/Victoria." #5—"Rocky III."

744. NEW CITY—TOWN— 634-5100. #1—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Missing." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

745. NEW CITY—UA CINEMA 304— 634-8200. #1—"Dead Men Don't Wear Plaid." #2—"Conan the Barbarian."

746. NYACK—CINEMA EAST— 358-6631. "On Golden Pond."

749. ORANGEBURG—ORANGEBURG— 359-6030. "Rocky III."

751. PEARL RIVER—CENTRAL— 735-2530. Thru Jun. 3: "Porky's." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Dead Men Don't Wear Plaid."

754. SPRING VALLEY—CINEMA 45— 352-1445. Thru Jun. 3: "Clash of the Titans."

755. STONY POINT—9 W CINEMA— 942-0303. "Chariots of Fire."

756. SUFFERN—LAFAYETTE— 357-6030. "Conan the Barbarian."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Visiting Hours."

Connecticut

(Area Code 203)
Fairfield County

774. BROOKFIELD—FINE ARTS— 775-0070. #1—"Conan The Barbarian." #2—"Dead Men Don't Wear Plaid."

775. DANBURY—CINE— 743-2200. #1—"Rocky III." #2—Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #3—Thru Jun. 3: "Das Boot." Beg. Jun. 4: "Hanky Panky."

776. DANBURY—CINEMA— 748-2923. #1—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Poltergeist." #2—"Visiting Hours."

777. DANBURY—PALACE— 748-7496. #1—"Clash of the Titans." #2—"Screamers." #3—"Porky's."

778. DARIEN—PLAYHOUSE— 655-0100. "Conan the Barbarian."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Dead Men Don't Wear Plaid." #2—"Porky's."

780. FAIRFIELD—COUNTY— 334-1411. "Conan The Barbarian."

781. GREENWICH—CINEMA— 869-6030. "Dead Men Don't Wear Plaid."

782. GREENWICH—PLAZA— 869-4030. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Hanky Panky." #3—Thru Jun. 3: "Atlantic City." Beg. Jun. 4: "Three Brothers."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Rocky III."

784. NORWALK—CINEMA— 838-4504. #1—"Visiting Hours." #2—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Poltergeist."

785. NORWALK—NORWALK— 866-3010. Thru Jun. 3: "AC/DC: Let There Be Rock."

786. SOUTH NORWALK—SONO— 866-9202. Thru Jun. 1: "Man of Iron." Jun. 2-4: "The First Nudie Musical"; "Cabaret." Jun. 5-6: "Dr. No"; "From Russia With Love."

787. SPRINGDALE—STATE— 325-0250. Thru Jun. 3: "On Golden Pond." Beg. Jun. 4: "Chariots of Fire."

788. STAMFORD—AVON— 324-9205. #1—"Rocky III." #2—Thru Jun. 3: "Robin Hood." Beg. Jun. 4: "Kill Squad."

789. STAMFORD—CINEMA— 324-3100. #1—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—"Visiting Hours." #3—"Victor/Victoria."

790. STAMFORD—RIDGEWAY— 323-5000. "Annie."

791. TRUMBULL—TRUMBULL— 374-0462. #1—"Rocky III." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #3—Thru Jun. 3: "Chariots of Fire." Beg. Jun. 4: "Hanky Panky."

793. WESTPORT—FINE ARTS 1— 227-3324. "Victor/Victoria." **FINE ARTS 2**—"Rocky III." **FINE ARTS 3**—227-9619. "Das Boot." **FINE ARTS 4**—226-6666. "Chariots of Fire."

794. WESTPORT—POST— 227-0500. "Conan the Barbarian."

797. WILTON—CINEMA— 762-5678. "Dead Men Don't Wear Plaid."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Dead Men Don't Wear Plaid." #2—Thru Jun. 3: "Paradise." Beg. Jun. 4: "Hanky Panky." #3—Thru Jun. 3: "Richard Pryor Live on the Sunset Strip."

803. HARRISON—WARNER— 482-8550. #1—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Kill Squad." #2—"Conan the Barbarian."

804. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Porky's." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

807. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Rocky III." #2—"Conan the Barbarian." #3—"Fighting Back." #4—"Dead Men Don't Wear Plaid."

810. WEST NEW YORK—MAYFAIR— 865-2010. Thru Jun. 3: "Paradise." Beg. Jun. 4: "Wrong Is Right"; "Neighbors."

Essex County

811. BLOOMFIELD—CENTER— 748-7900. "Dead Men Don't Wear Plaid."

812. BLOOMFIELD—ROYAL— 748-3555. #1—Thru Jun. 3: "Andy Warhol's Frankenstein." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Kill Squad."

813. CEDAR GROVE—CINEMA 23— 239-1462. "The Secret Policeman's Other Ball."

817. LIVINGSTON—COLONY— 992-0800. Thru Jun. 3: "On Golden Pond."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "On Golden Pond."

819. MILLBURN—MILLBURN— 376-0800. #1—"Conan the Barbarian." #2—"Rocky III."

821. MONTCLAIR—CLARIDGE— 746-5564. "Conan the Barbarian."

822. MONTCLAIR—WELLMONT— 783-9500. Thru Jun. 3: "AC/DC: Let There Be Rock." Beg. Jun. 4: "Poltergeist."

825. NUTLEY—FRANKLIN— 667-1777. #1—Beg. Jun.. 4: "Poltergeist." #2 & #3—Program unavailable.

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Rocky III."

828. VERONA—VERONA— 239-0880. "Dead Men Don't Wear Plaid."

829. WEST ORANGE—ESSEX GREEN— 731-7755. #1—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #2—Thru Jun. 3: "Fighting Back." Beg. Jun. 4: "Porky's." #3—"Visiting Hours."

830. WEST CALDWELL—CINEMA WEST— 575-9085. "Victor/Victoria."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Jun. 3: "On Golden Pond."

841. CRANFORD—CRANFORD— 276-9120. #1—Thru Jun. 3: "Visiting Hours." #2—Thru Jun. 3: "The Secret Policeman's Other Ball." Beg. Jun. 4: "Kill Squad."

842. ELIZABETH—ELMORA— 352-3483. "On Golden Pond."

846. LINDEN—TWIN— 925-9787. #1—"Conan the Barbarian." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

848. ROSELLE PARK—PARK— 245-0358. "Victor/Victoria."

849. SUMMIT—STRAND— 273-3900. "Dead Men Don't Wear Plaid."

851. UNION—FIVE POINTS— 964-3466. "Dead Men Don't Wear Plaid."

852. UNION—FOX— 964-8977. Thru Jun. 3: "Clash of the Titans."

853. UNION—LOST PICTURE SHOW— 964-4497. Thru Jun. 3: "Das Boot." Beg. Jun. 4: "My Dinner With Andre."

854. UNION—UNION— 686-4373. #1—Thru Jun. 3: "Screamers." Beg. Jun. 4: "Hanky Panky." #2—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

857. WESTFIELD—RIALTO— 232-1288. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Jun. 3: "Victor/Victoria." #2—Thru Jun. 3: "Chariots of Fire."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. "Conan the Barbarian."

861. CLOSTER—CLOSTER— 768-8800. Thru Jun. 3: "On Golden Pond."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Conan The Barbarian." #2—"Andy Warhol's Frankenstein." #3—"Clash of the Titans." #4—"Lady Chatterly's Lover."

863. EMERSON—TOWN— 261-1000. Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Hanky Panky."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Dead Men Don't Wear Plaid." #2—"Conan the Barbarian."

866. FAIRVIEW—FAIRVIEW— 941-2424. Program unavailable.

867. FORT LEE—LINWOOD— 944-6900. #1—"Rocky III." #2—"The Secret Policeman's Other Ball."

868. FORT LEE—SHARON— 224-3032. Thru Jun. 3: "Victor/Victoria."

870. OAKLAND—TWIN— 337-4478. #1—Thru Jun. 3: "On Golden Pond." Beg. Jun. 4: "Poltergeist." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Hanky Panky."

871. PARAMUS—BERGEN MALL— 845-4449. "Dead Men Don't Wear Plaid."

872. PARAMUS—ROUTE 17— 843-3830. #1—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Poltergeist." #2—"Rocky III."

873. PARAMUS—CINEMA 35— 845-5070. "Conan the Barbarian."

874. PARAMUS—DRIVE-IN— 368-1440. Program unavailable.

875. PARAMUS—ROUTE 4— 487-7909. #1—"Annie." #2—Thru Jun. 3: "Porky's." Beg. Jun. 4: "Star Trek II: The Wrath of Khan." #3—Thru Jun. 3: "Visiting Hours." Beg. Jun. 4: "Hanky Panky." #4—Thru Jun. 3: "Andy Warhol's Frankenstein." #5—Thru Jun. 3: "Fighting Back." #6—Thru Jun. 3: "Chariots of Fire." #7—Thru Jun. 3: "Diva."

876. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

877. RAMSEY—RAMSEY— 327-2142. "Victor/Victoria."

878. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Chariots of Fire."

879. RIDGEWOOD—WARNER— 444-1234. #1—Thru Jun. 3: "If You Could See What I Hear." Beg. Jun. 4: "Hanky Panky." #2—Thru Jun. 3: "Clash of the Titans." Beg. Jun. 4: "Star Trek II: The Wrath of Khan."

881. TEANECK—CEDAR LANE— 836-3430. "Victor/Victoria."

882. TENAFLY—BERGEN— 567-0004. Thru Jun. 3: "Victor/Victoria." Beg. Jun. 4: "Chariots of Fire."

884. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Program unavailable.

885. WESTWOOD—PASCACK— 664-3200. Thru Jun. 3: "On Golden Pond."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AC/DC: LET THERE BE ROCK—(1hr. 28m., '82) A filmed performance of the rock group AC/DC in 1979. With band members Bon Scott, Angus Young, Phil Rudd and Cliff Williams. Dir. Eric Dionysius and Eric Mistler. PG. **45, 208, 410, 512, 557, 604, 713, 742, 785, 822**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. **24, 31, 80, 531, 567, 790, 875**

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining but finally annoying collage of early U.S.-government and "educational" propaganda about nuclear war. As the Buchanan Brothers sing "Atomic Power," we see bomb tests, civilian defense films, 1950 interviews with congressmen calling for nuclear war against North Korea. Most of this material is pathetic, absurd, appalling. *The Atomic Cafe* should become a perfect divertissement for the emerging anti-nuke movement, but it does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first, and then introduce a third piece, and often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **6, 94**

CAT PEOPLE—(1hr. 57m., '82) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as Irena, the nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is Paul, her creepy brother. They are the cat people—they can safely sleep only with each other; if anyone else arouses them they turn into leopards and must kill someone before returning to human form. Since Schrader is extremely solemn about this far-out conceit, the movie seems slightly mad. It turns out that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover. This farrago of lust and fear might have been exciting if the movie had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. The visual design by Ferdinando Scarfiotti is high camp at best; and John Bailey's cinematography is inappropriately hard-edged for the New Orleans settings and the sex-dampened material. With John Heard as a fearless zookeeper who falls in love with Kinski's Irena and goes to bed with her even though he knows what sex will lead to. R. **32**

CHAN IS MISSING—(1hr. 20m., '81) Reviewed in this issue. **90**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 213, 232, 436, 447, 448, 508, 511, 513, 516, 532, 535, 542, 546, 547, 548, 549, 555, 574, 612, 613, 638, 645, 653, 701, 706, 709, 717, 721, 730, 755, 782, 787, 791, 793, 858, 875, 878, 882**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **61, 71**

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. **16, 24, 41, 70, 83, 97, 103, 109, 201, 206, 210, 212, 303, 307, 401, 403, 413, 420, 427, 439, 512, 519, 528, 533, 537, 567, 571, 601, 614, 618, 621, 635, 642, 648, 663, 667, 704, 708, 709, 714, 718, 732, 745, 756, 774, 778, 780, 794, 803, 807, 819, 821, 846, 857, 860, 862, 864, 873**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **16, 92, 529, 559, 775, 793, 853**

DEAD MEN DON'T WEAR PLAID—(1hr. 29m., '82) Reviewed in this issue. PG. **14, 41, 70, 78, 94, 109, 201, 204, 210, 211, 212, 224, 236, 304, 307, 403, 413, 414, 418, 428, 447, 512, 526, 533, 537, 541, 567, 603, 608, 619, 623, 634, 636, 651, 662, 663, 700, 702, 704, 708, 714, 717, 733, 745, 752, 774, 779, 781, 797, 800, 807, 811, 828, 849, 851, 857, 864, 871**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **76, 235, 502, 507, 524, 550, 609, 654, 655**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 536, 723, 875**

DON'S PARTY—(1hr. 30m., '77) An Australian comedy about eleven people who get together for an election night party and dissolve their facades with each round of drinks. With John Hargreaves, Jeanie Drynan and Graham Kennedy. Dir. Bruce Beresford. **57**

ESCAPE ARTIST, THE—(1hr. 36m., '82) A teenage boy uses magic to outmaneuver the cynical adult world around him. With Griffin O'Neal, Raul Julia, Teri Garr and Joan Hackett. Dir. Caleb Deschanel. PG. **60**

FIGHTING BACK—(1hr. 38m., '82) An inner-city shop owner organizes a vigilante force to fight crime in his changing neighborhood. With Tom Skerritt, Patti LuPone and Michael Sarrazin. Dir. Lewis Teague. R. **24, 33, 72, 80, 205, 225, 300, 305, 408, 423, 426, 567, 603, 628, 664, 727, 732, 776, 789, 803, 807, 812, 829, 875**

★ **GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. 16, 92

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. 51

GREGORY'S GIRL—(1hr. 31m., '82) In contemporary Scotland, an innocent teenage boy discovers women. With Gordon John Sinclair, Dee Hepburn and Clare Grogan. Dir. Bill Forsyth. PG. 89

HANKY PANKY—(1hr. 50m., '82) A wild, comic chase across the U.S. after military secrets. With Gene Wilder, Gilda Radner and Kathleen Quinlan. Dir. Sidney Poitier. PG. 6, 24, 35, 72, 97, 114, 234, 304, 401, 411, 412, 448, 508, 521, 541, 544, 559, 573, 602, 608, 617, 623, 633, 648, 706, 709, 719, 732, 775, 782, 791, 800, 854, 863, 870, 875, 879

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor. 50, 559

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. 202, 306, 521, 526, 529, 541, 544, 554, 636, 639, 643, 658, 706, 743, 879

★**LONG GOOD FRIDAY, THE**—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays Harold Shand, the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, Shand's world begins to unravel—someone is moving in on his organization, knocking off his lieutenants. And so Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse). He is both vicious and loyal, cold-blooded and touching. As he fights for clarity and control he becomes a tragic figure. The screenplay (an original by Barry Keeffe) has too many conventional turns, and some of it is poorly organized or obscure; the direction, by John Mackenzie, is powerful but careless. Hoskins's performance, however, keeps you emotionally involved. With Helen Mirren as a super-intelligent moll. R. 14, 42

LUCKY STAR—(1hr. 50m., '82) The drama of a 14-year-old Jewish boy in Holland during World War II. With Rod Steiger, Louise Fletcher and Brett Marx. Dir. Max Fischer. PG. 74, 88

★**MAN OF IRON**—(2hrs. 20m., '81) In Polish, Eng. subtitles. Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. 657, 786

MARIANNE AND JULIANE—(1hr. 46m., '81) In German, Eng. subtitles. Two sisters in West Germany, having grown up in the fifties in a stern Protestant household, decide, as they might put it, to take some responsibility for the future history of Germany. By the seventies, Juliane (Jutta Lampe), the more rebellious as a child, has decided to work within the system as a feminist-magazine editor, while Marianne (Barbara Sukowa), has become a violent terrorist, imprisoned for her acts. The writer-director, Margarethe von Trotta, tells the story of their obsessive, quarrelsome relationship from the point of view of Juliane, who devotes her life to her stunningly rude, arrogant sister. The center of the movie is Juliane's repeated pilgrimmages to Marianne's prison, where the two meet in mortal combat that takes its unrelenting vehemence from love. A fine, serious, honorable work, not exactly enjoyable—it will fill you with despair over the fate of modern Germany. 90

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 62

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may *be irritated, but you won't be bored. Dir. Louis Malle.* 89, 853

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 501, 530, 551, 630, 668, 724, 746, 787, 817, 818, 840, 842, 861, 870, 885

★**PERSONAL BEST**—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. 646

POLTERGEIST—(2hrs., '82) Reviewed in this issue. PG. 14, 37, 58, 82, 93, 103, 105, 109, 201, 203, 210, 212, 223, 306, 410, 418, 426, 448, 500, 527, 545, 554, 566, 570, 600, 603, 614, 618, 621, 623, 626, 629, 631, 633, 702, 714, 717, 722, 727, 733, 744, 776, 782, 784, 791, 804, 822, 825, 846, 857, 870, 872

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. 30, 234, 410, 417, 518, 528, 541, 558, 567, 617, 639, 651, 714, 719, 727, 751, 777, 779, 784, 804, 829, 854, 875

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. *Rae Dawn Chong, as the love interest, shows that the* Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 6, 32

★**RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. 11, 800

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 23, 37, 62, 83, 93, 104, 113, 114, 201, 206, 210, 211, 224, 308, 401, 413, 420, 423, 439, 450, 523, 533, 540, 543, 561, 567, 573, 605, 616, 620, 623, 637, 647, 653, 716, 718, 728, 729, 743, 749, 775, 783, 788, 791, 793, 807, 819, 827, 867, 872

SECRET POLICEMAN'S OTHER BALL, THE—(1hr. 31m., '82) A comedy performance benefit for Amnesty International. With John Cleese, Graham Chapman, Peter Cook, Michael Palin, Pete Townshend and Sting. Dir. Julien Temple and Roger Graef. R. 48, 533, 562, 623, 633, 708, 718, 813, 841, 867

SMASH PALACE—(1hr. 40., '81) A moderately interesting New Zealand film about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and a exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch (unlike the husband and wife in *Shoot the Moon*), it's hard to get emotionally involved in their troubles. The back-country settings are terribly underpopulated (the wife, a French teacher, has an affair with a local policeman who is also the husband's best friend—there don't seem to be any other men around), and the movie could have profited mightily from some lively talk, some color and wit. There's a corking good sex scene in which you can see how the marriage once worked and also that it won't work that way any more, but that's about all. Dir. Roger Donaldson. 56

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. 33, 42, 406, 622, 730

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) The further adventures of the U.S.S. Enterprise; this time the renegade Khan is out to kill Admiral Kirk. With William Shatner, Leonard Nimoy, DeForest Kelley and Ricardo Montalban. Dir. Nicholas Meyer. PG. 24, 33, 80, 104, 231, 305, 410, 423, 426, 450, 517, 519, 529, 541, 567, 573, 603, 608, 623, 628, 651, 701, 706, 714, 719, 722, 732, 744, 751, 775, 789, 812, 829, 854, 875, 879

★**THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. 782

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. 21, 44, 73, 93, 213, 233, 236, 300, 411, 416, 436, 437, 438, 447, 453, 504, 506, 511, 513, 529, 530, 532, 535, 541, 547, 549, 551, 554, 568, 570, 574, 606, 623, 643, 663, 668, 707, 711, 719, 720, 722, 724, 726, 743, 744, 775, 789, 793, 830, 848, 858, 863, 868, 877, 878, 881, 882

VISITING HOURS—(1hr. 46m., '82) A suspense thriller set in a hospital. With Lee Grant, William Shatner, Linda Purl and Michael Ironside. Dir. Jean-Claude Lord. R. 22, 30, 54, 109, 203, 234, 303, 401, 403, 412, 417, 424, 428, 518, 531, 537, 541, 552, 558, 567, 573, 602, 608, 617, 623, 627, 633, 642, 663, 706, 708, 714, 719, 729, 743, 758, 776, 784, 789, 829, 841, 875

VULTURE, THE—(1hr. 33m., '81) In Hebrew, Eng. subtitles. An alienated Israeli soldier returns to civilian life and starts a controversial business designing war memorials. Dir. Yaky Yosha. 90

WRONG IS RIGHT—(1hr. 59m., '82) A frenetic farce about terrorists, a mad Arab king, an arms smuggler, an ineffectual health-nut American president, a jivy black female vice-president, nuclear blackmail, the perversion of TV journalism into entertainment, and about a hundred other things, all central to the survival of our civilization, that happened to be passing in recent years through the sorely troubled but shallow mind of the veteran writer-director Richard Brooks. Brooks wants to be Stanley Kubrick, but his satirical thrusts at the craziness of international politics quickly degenerate into clownishness, and he can't restrain a natural blowhard's temperament. As the TV-correspondent hero, a glib, can-do guy, Sean Connery is miscast and distinctly uneasy charging in and out of embassies and through herds of rampaging elephants with a camera on his shoulder. With George Grizzard, G.D. Spradlin, Henry Silva and Katharine Ross. PG. 35, 38, 93, 202, 225, 404, 419, 507, 508, 531, 630, 636, 658, 668, 732, 810

Revivals

ALEXANDER NEVSKY—(1hr. 27m., '39) In Russian, Eng. subtitles. Purists deprecate this film, but it's more accessible and enjoyable than Eisenstein's others. Russian peasants defeat German invaders and solidify the Russian state under Nevsky's leadership. Great battle scenes, and a brilliant Prokofiev score. 4

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 7, 786

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzschmerz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. 7

CLASH OF THE TITANS—(1hr. 58m., '81) Sadly boring adventure movie, derived from the Greek mythology. Laurence Olivier furrows his brow as Zeus, while such Mt. Olympus regulars as Claire Bloom, Maggie Smith and Ursula Andress bitch at him and gossip behind his back. Meanwhile, on Earth, Zeus's son Perseus (Harry Hamlin) does battle against beasts of all sizes and shapes—most of them looking like rubber monsters from a Japanese disaster epic of the fifties. Dir. Desmond Davis. 37, 58, 82, 97, 103, 105, 201, 203, 210, 212, 223, 306, 403, 412, 418, 426, 448, 500, 527, 545, 554, 566, 570, 600, 603, 621, 626, 629, 631, 636, 658, 667, 702, 706, 714, 722, 733, 743, 754, 777, 782, 791, 804, 846, 852, 857, 862, 870, 872, 879

DAMNED, THE—(2hrs. 30m., '69) Luchino Visconti's ludicrous high-camp excursion into the S & M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger in drag, Ingrid Thulin and Dirk Bogarde. 7

DAWN OF THE DEAD—(2hrs. 5m., '79) More or less a sequel to George Romero's cult-classic horror film, *Night of the Living Dead*. This time the ghouls invade a huge shopping mall and are killed by the dozen on a non-stop turkey shoot. Some have interpreted the film as a satire on American consumerism, which is straining a bit. 36, 109, 114, 201, 206, 420, 428, 512, 541, 567, 573, 602, 606, 623, 629, 642, 732

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. 7

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 10

FELLINI SATYRICON—(2hrs., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular, and obviously the work of a master. Dir. Federico Fellini. 47

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. 786

GODFATHER, THE—(2hrs. 58m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. 39

KAGEMUSHA—(2hrs. 20m., '80) In Japanese, Eng. subtitles. Akira Kurosawa's great film, made at age 70. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuta Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Men die to protect the impostor once he has mastered the dead man's physical style and nobility of bearing. Every movement and gesture is erect, vibrant, heroically decisive and curt, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. 47

LADY VANISHES (1938), THE—(1hr. 35m.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. It won Hitchcock the New York Film Critics best-director award, and as soon as it was finished David O. Selznick signed him to direct in Hollywood. 13

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. 13

MOTHER AND THE WHORE, THE—(3hrs. 35m., '74) In French, Eng. subtitles. This rather long film by Jean Eustache, a Godard protégé, starts inauspiciously enough with petty love problems among Left Bank hippies, but it soon develops into an absorbing story of how people in general muck up their loves and lives. The movie is full of grimy but also grimly funny reality, and the acting is fine. Jean-Pierre Léaud gives one of his few thoroughly convincing performances. 2

NIAGARA—(1hr., 29m., '53) Marilyn Monroe at her lushest dominates this steamy melodrama of sex and murder, amusingly set in America's happy-honeymoon haven. The pace is pawky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence at the Falls, make this movie reasonably enjoyable. In appropriately lurid color. 91

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. 13

RIVER OF NO RETURN—(1hr. 31m., '54) An Otto Preminger CinemaScope Technicolor melodrama. A saloon singer (Marilyn Monroe), a pioneer wheat farmer (Robert Mitchum), and the latter's young son ride the rapids, fight bandits and Indians, and nearly drown. The best part is the Rocky Mountain scenery. 91

ROSE, THE—(2hrs. 15m., '79) The final booze-and-drug-shadowed days of a murderously unhappy rock star modeled after Janis Joplin. The movie is a downer all the way but is grimly fascinating. Bette Midler's performance grabs you by the collar—she gets you to feel what she wants you to feel. Frederic Forrest, as a laid-back lover who gives Rose a few minutes of pleasure, is a revelation. With Alan Bates. Dir. Mark Rydell. 10

SOMETHING FOR EVERYONE—(1hr. 55m., '70) Based on a peculiar novel, *The Cook,* this film is queerer yet, with a murky absurdist plot, pretentious symbolism, grossly exaggerated performances, and lots of nice Austrian scenery going to waste. Directed by Hal Prince, who says it was butchered in the studio. With Michael York and Angela Lansbury. 7

STRIKE—(1924) Sergei Eisenstein's first feature film, a powerful, dynamic, vivid silent epic of pre-revolutionary Russia. 4

SUDDENLY, LAST SUMMER—(2hrs., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montogomery Clift is wooden as a psychoanalyst but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katherine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. 7

39 STEPS (1935), THE—(1hr. 20m.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's 1915 novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. 13

THREE WOMEN—(2hrs. 5m., '77) Robert Altman's dream film, like his *Images* and *Brewster McCloud,* alternates uneasily between unreal reality and unimaginative fantasy. A very superficial girl and an almost blank young woman keep exchanging personalities and finally absorb a third, even more nebulous older woman into a peculiar menage. The plot lacks credibility as a human document and resonance as a dream. Excellent performances by Shelley Duvall and Sissy Spacek. 47

TRAFFIC—(1hr. 40m., '72) In French, Eng. subtitles. A witty and whimsical film starring and directed by Jacques Tati, set mostly on the way to and at an auto show. 95

TURNING POINT, THE—(1hr. 59m., '77) Anne Bancroft plays an aging ballerina, and Shirley MacLaine plays her old pal—a dancer who left it all to marry and raise a family. The two get together when MacLaine's daughter (Leslie Browne) joins Bancroft's company, and a good deal of bitterness, jealousy, and fading-into-middle-age fear pours out. The outbursts seem corny, but the sparks between the women are real and one is drawn into their world. Dir. Herbert Ross. 47

WHITE SHEIK, THE—(1hr. 26m., '56) In Italian, Eng. subtitles. An early Fellini comedy about a young bride who disappears during her honeymoon to search for her idol. Very funny. With Brunella Bovo, Leopoldo Tieste and Alberto Sordi. 4

WOYZECK—(1hr. 22m., '70) In German, Eng. subtitles. A heavy-going, stylized film, visually arresting but emotionally uninvolving, based on Büchner's drama about a tormented, jealous soldier who kills his woman. With Klaus Kinski. Dir. Werner Herzog. 2

THEATER

KEY TO ABBREVIATIONS

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Broadway

Previews and Openings

Monday, May 31

THE BEST LITTLE WHOREHOUSE IN TEXAS—Welcome Back! A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carlyn Glynn as the proprietress. Previews now prior to a 5/31 opening. Half-price previews through 5/31 matinee. After opening, Mon.-Sat. at 8, Sat. at 2, $20-$30. Wed. at 2, $18-$28. **Eugene O'Neill Theater,** 230 W. 49th (246-0220). 2 hrs., 40 min. All major credit cards.

BLUES IN THE NIGHT—A musical, conceived and directed by Sheldon Epps, about three women singers (two black and one white) in the 1930s with the action taking place in a sleazy Chicago hotel; starring Leslie Uggams, Debbie Shapiro, and Jean DuShon. Music and lyrics by Harold Arlen, Alberta Hunter, Johnny Mercer, Andy Razaf, Bessie Smith, and Benny Goodman. Previews now prior to a 6/2 opening. Tues.-Thurs. at 8, Wed. & Sat. at 2, $19-$22; Fri. & Sat. at 8, Sun. at 3, $21-$24. **Rialto,** Broadway & 43rd St. (354-5247). 2 hrs., 10 min. Credit cards.

Friday, June 4

PLAY ME A COUNTRY SONG—Mary Gordon Murray and Jay Huguely in a new country and western musical which takes place at a Colorado truck stop. Book by Jay Broad; music & lyrics by John Briggs and Harry Manfredini; choreographed by Margo Sappington; directed by Milton Moss. Previews start 6/4 prior to a 6/24 opening. Preview prices $14-$19. After opening Mon.-Sat. at 8, Sat. at 2, $20-$29; Wed. at 2, $17-$25. **Virginia** (formerly the **ANTA** Theater), 245 W 52nd (246-6270). 2hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. From 6/5, sched. is as follows: Wed.-Fri. at 8; Sat. & Sun. eves at 6:45; Wed., Sat., Sun. at 2. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BEYOND THERAPY—John Lithgow and Dianne Wiest in Christopher Durang's comedy about two people who meet through a personal ad in a newspaper; directed by John Madden. Mon.-Thurs. at 8, Sat at 2; $16-$22.50. Fri. & Sat. at 8, $18.50-$25. Wed. at 2, $14.50-$20. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $25-$35; Fri. and Sat. at 8, $27.50-$40, Sat. at 2, Sun. at 3, $22.50-$32.50; Wed. at 2, $20-$30. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon., Wed. & Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?—Russ Thacker stars in John Powers's musical spoof about growing up Catholic, with music and lyrics by James Quinn and Alaric Jans; directed by Mike Nussbaum. Tues.-Thurs. at 8, Sat. at 2 & Sun. at 3; $18-$25. Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $22.50-$30; Fri. & Sat. at 8, $25-$32. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35; thru 6/30. On 6/30 only perf. starts at 7 p.m. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. ●

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is wonderful, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50; thru 6/27. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

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THEATER

SUGAR BABIES—*Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque.* Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. (Eddie Bracken subs for Mickey 5/31-6/12. Spec. mat. 5/31 at 3, instead of eve. perf.) **Mark Hellinger,** 237 W 51st (757-7064). 2 hrs., 30 mins. All major credit cards ● ●

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

ABERCROMBIE APOCALYPSE—Negro Ensemble Company presents Paul Carter Harrison's drama, set in the living room of a mansion and involving the butler/caretaker, a mulatto woman and a mid-twenty-year-old "punk-styled" white man; with Graham Brown, Barbara Montgomery, and Tim Lynch; directed by Clinton Turner Davis. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7:30; $9-$14; from 6/3. **Westside Arts Theater,** 407 W. 43rd (757-2410).

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J.J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24; thru 6/13. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330)

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50; thru 9/12. **Roundabout Stage Two,** 307 West 26th (242-7800).

CAST OF CHARACTERS—Revival of creations of Ruth Draper, as interpreted by Patrizia Norcia; including "The Italian Lesson," "The Actress," "A Children's Party," and others; directed by David Kaplan. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $15. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

THE CHALK GARDEN—Revival of Enid Bagnold's charming 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50; thru 6/20. **Roundabout Stage One,** 333 W 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

A DRIFTER, THE GRIFTER, & HEATHER MCBRIDE—Musical comedy with book and lyrics by John Gallagher, music by Bruce Petsche; directed by Dick Sasso. Tues.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3; from 6/8. **47th St. Theater,** 304 W 47th (265-0794).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FREAK—Granville Burgess's play about psychic/faith healer Edgar Cayce; directed by Stephen Zuckerman. Tues.-Thurs. at 8, Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7:30; $10-$14.50. **D. Fairbanks Theater,** 432 W. 42nd (239-4321).

THE LAST LATIN LOVER—Based on Ricardo Halac's play, adapted by Leonard Melfi and Max Ferra, a contemporary comedy delving into the trials and tribulations of a Hispanic-American man, his WASP wife, and his mother. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10; from 6/3. **INTAR,** 420 W. 42nd (279-4200).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to christianity; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $8-$12. **Quaigh Theater,** 108 W. 43rd (221-9088).

LOOKING GLASS—John Vickery stars as Lewis Carroll in a play by Michael Sutton and Cynthia Mandelberg based on the life and fantasies of the writer; directed by David Bell. From 6/5. **Entermedia,** 12th St. & 2nd Ave. (475-4191).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE REGARD OF FLIGHT—Bill Irwin stars in an event that pokes fun at theatrical styles and conventions. Thurs.-Sat. at 8, Sun. at 3; $10-$12. **American Place Theater,** 111 W 46th (247-0393).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Tues.-Sun. at 7:30: $17.50-$20. An amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226). On 6/10 moves to **Little Theater,** 240 W 44th (221-6425).

WITH LOVE AND LAUGHTER—Celeste Holm, Wesley Addy, and Gordon Connell in an evening of theater exploring the relationship between men and women through the words of a galaxy of writers and composers. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $12-$14. **Harold Clurman Theater,** 412 W 42nd (594-2370).

Theater Companies

AMERICAN PLACE THEATER—*Serious Bizness:* American Humorists Series presents *Laugh at Lunch,* with David Babcock, Winnie Holzman, Jill Larson, Don Perman in an off-the-wall comedy revue. Tues. & Thurs. at 1, Wed. at noon. $3.50. **Theater,** 111 W. 46th (247-0393).

CIRCLE REPERTORY—Jules Feiffer's new comedy, *Think Piece,* about a woman's efforts to keep from drowning in a sea of trivia; directed by Caymichael Patten. $13-$17.50; thru 7/4 (call theater for specifics). **Circle Rep,** 99 7th Ave. So. (924-7100).

DOUBLE IMAGE THEATER—Harry Kondoleon's four plays: *The Cote d'Azur Triangle* and *Self Torture and Strenuous Exercise,* Wed. & Fri. at 8, Sat. at 10, Sun. at 3. *The Fairy Garden* and *Andrea Rescued,* Thurs. at 8, Sat. at 3 & 7; $4; 6/2-20. **John Jay College,** 444 W. 56th (245-2489).

JEWISH REPERTORY THEATER—*Vagabond Stars,* a new musical in English about making it in America in the early 1900s; by Nahma Sandrow, Raphael Crystal, and Alan Poul; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7; $7; thru 6/27. **YM-YWHA,** 344 E. 14th St. (674-7200).

LION THEATER COMPANY—Brecht's *The Caucasian Chalk Circle,* directed by Gene Nye; in repertory with *Romeo and Juliet* and *Kitty Hawk;* thru 6/27. Call theater for dates. **Lion Theater,** 422 W 42nd (279-4200).

MANHATTAN THEATRE CLUB—Glenn Close stars in George Moore's *The Singular Life of Albert Nobbs,* adapted and directed by Simone Benmussa, tells of the perfect waiter, who never drinks, smokes, or flirts with the chambermaids. BUT he has a secret. And we're not gonna tell you what it is. Mon.-Thurs. at 8, Fri. at 7 & 10, Sat. at 3:30 & 8; $16-$18; from 6/7. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. **Theater Four,** 424 W. 55th (246-8545). (See *Abercrombie Apocalypse* in off-Broadway listing.)

PLAYWRIGHTS HORIZONS—Peter Evans in Jonathan Reynolds' *Geniuses* is a thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Guttierez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Sat. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $10-$12; thru 6/14. At the Mainstage. **Theater,** 416 W. 42nd (279-4200).

SOHO REP—Barrie Keeffe's *Barbarians,* about three London teenagers, unable to get work, who try to smash their way into a meaningful existence. Thurs.-Sun.; $6; 6/4-27. **Soho,** 19 Mercer St. (925-2588).

STONEWALL REPERTORY THEATER—*As Time Goes By,* a musical play by Noel Grieg and Drew Griffiths, which portrays homosexual life in three different periods; directed by William Hunt. Fri., Sat. at 8; Sun. at 7; $4; thru 6/13. *City Pieces,* three one-acters by Robert Chesley, play Fri. & Sat. at 11 p.m.; $4; Thru 6/12. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE TROUPE—In repertory: Jean Genet's *The Maids;* two plays by Moliere, *The Forced Marriage,* and *The Jealousy of Le Barbouille;* Henrik Ibsen's *A Doll's House.* Call theater for dates. Thru 6/6; Thurs.-Sat. at 8, Sun. at 3; $4. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE ARCATA PROMISE—David Mercer's drama about a brilliant but self-destructive actor and the woman he loves; directed by Geoffrey Sherman. With Lisa Carling, Kermit Brown, and Brian Murray. Thurs.-Sat. at 8, Sat. at 2; $4; thru 6/12. **No Smoking Playhouse,** 345 W. 45th (582-7862).

ATTENDIN' SKELETONS—James Arlington Jones's play about a family's love and hate for each other; directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 3 & 7:30; $6, $8; thru 6/30. **Studio R,** 134 W. 28th (675-0006).

BEFORE WE SLEEP—Marjorie Ramirez's play in which a man and a woman compete against each other in a love-hate relationship trying to determine who's stronger. Fri. & Sat. at 8, Sun. at 3; $5; thru 6/27. **Theater 22,** 54 W. 22nd (724-7400).

BONE SONGS—Andre Gregory and Twyla Tharp costar in the tale of a happy marriage, written and directed by Andre Gregory; musical score by Simon Jeffes. Wed.-Fri. at 8, Sat. at 7 & 9, Sun. are at 7:30 (6/4 perf. at 6 p.m.); $9; thru 6/6. **Cubiculo,** 414 W. 51st (582-1978).

CITY LIFE—Two one-acters by B.B. Fletcher: *The House Guest* and *The Reading;* directed by Wyatt Paul Davis. Sun.-Wed. at 7:30; $6; thru 6/9. **18th St. Plyhse,** 145 W. 18th (279-4200).

THE DITCH—Jakov Lind's radio drama, *Anna Laub,* adapted and directed by Ann Scofield, about seven characters who inherit the ruins of a world that once was. Wed.-Sun. at 8, Sun. at 3; $6, $7; 6/2-20. **Theater of the Open Eye,** 316 E. 88th (534-6909).

DOUBLE BILL—Moliere's *A Doctor in Spite of Himself* and Racine's *Andromache.* Thurs.-Sat. at 8, Sat. at 3; $4; 6/3-19. **Grace and St. Paul Lutheran Church,** 123 W. 71st (757-6300).

DOUBLE BILL—Murray Osborn's *The Altoona Y* and *Falling Apart;* both directed by Kannan Menon. Fri. at 8, Sat. & Sun., 5 & 8; $4; 6/4-20. **Goddard Theater,** 647 Columbus Ave. (864-5941).

FACTWINO—The San Francisco Mime Troupe offers its comic strip musical, *Factwino Meets the Moral Majority,* here after a year on the West Coast. Call theater for specifics. Thru 6/6. **F.I.T. Amphitheater,** 227 W. 27th (279-4200).

FRANKOVICH—Donald Kvares's play is concerned with the reactions of a couple to their son's desire to join the Israeli army; directed by Ted Mornel. With Frank Ciraci, Peter Johl, and Elaine Olesker. Wed.-Sat. at 8; $4; thru 6/12. **ATA,** 314 W. 54th (581-3044).

THE FURTHER INQUIRY—Ken Kesey's courtroom comedy fantasy based on a trip the author and his friends took across America in a 1939 International school bus; augmenting the action is the music of the The Grateful Dead; directed by Brandwell Teuscher. Tues.-Fri. at 8 (6/8-11); Wed.-Sat. at 8 (6/16-19); (6/23-26); $4; from 6/8. **American Renaissance,** 112 Charlton St. (869-3981).

THE GANG'S ALL HERE—Revival of the Jerome Lawrence/Robert E. Lee play about politics and the presidency. With Orson Bean and William Cain; directed by Stephen Jarret. Thurs.-Sun. at 8; $6; thru 6/13. **Riverwest Theater,** 155 Bank St. (243-0259).

GAS STATION—Shelby Buford, Jr.'s tale of terror set in a deserted gas station in the San Fernando Valley; directed by Robert Fuhrmann. Fri.-Mon. at 8; $6; thru 6/14. **V.A. Smith Chapel,** 6th Ave. & 20th (674-0057).

HARD TIMES—A dramatization of Dickens's novel, adapted and directed by Thomas Luce Summa, starring Roger Middleton. Tues.-Sun. at 8, Sun. mat. at 3; 6/1-14. **National Arts Club,** 15 Gramercy Park South (679-7575).

HELLO...I'M NOT IN RIGHT NOW—Barbara Schottenfeld's musical revue about a songwriter, her best friend, and a young lawyer, starring Ms. Schottenfeld, Bev Larson, and Ralph Bruneau; directed by Mitchell Ivers. Thru 6/13. Phone theater for specifics. **Off Center Theater,** 436 W. 18th (929-8299).

HOTEL FOR BROKENHEARTED GRANDMOTHERS—Mildred Tencher's comedy about elderly people living in a West Side hotel; directed by John Whyte. Thurs.-Sat. at 8, Sun. at 3; $4; 6/3-20. **Chernuchan Theater,** 314 W. 54th (581-3044).

KING LEAR—Shakespeare's tragedy; directed by James Jennings. Wed.-Sat. at 8; $5; 6/2-26. **ATA,** 314 W. 54th (580-3044).

THE LAST PROSTITUTE—William Borden's comedy/drama about a successful call-girl who has retired and traded her penthouse for a farm and hard work; directed by Jennifer Stock, featuring Elaine Sulka, Rob Neukirch, and Michael McCleery. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/13. **Raft Theater,** 432 W. 42nd (279-4200).

THE LEGAL MACHINE—Alfonso Vallejo's surrealistic black comedy starts when a letter is discovered on the corpse of a man convicted and executed for murder. Thurs.-Sat. at 8, Sun. at 4; $5; 6/3-19. **Theater-at-St. Clement's,** 423 W. 46th (246-7277).

LIFE IS NOT A DORIS DAY MOVIE—Denny Dillon, Boyd Graham and Mary Testa in a musical revue with book and lyrics by Boyd Graham music by Stephen Graziano; directed by Norman Fene. And it's all about breaking into show business. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15. **Top of the Gate,** 162 Bleecker St. at Thompson (475-5120).

MARATHON '82—15 new one-act plays are presented in 4 series. Wed.-Sun. at 7:30, Sat. & Sun. at 2:30; $10; thru 6/21. **Ensemble Studio,** 549 W. 52nd (247-4982).

MERCENARIES—James Yoshimura's play, directed by Jody McAuliffe, which traces the fates of three Americans on a Caribbean Island. Tues.-Sun. at 8, Sun. mat. at 3; $8; 6/2-27. **Women's Interart Center,** 549 W. 52nd (279-4200).

NICE GIRL—Robert Patrick's play about a small-town woman and her family in 1967 New Mexico; directed by Jonathan Silver. Thurs.-Sun. at 8; thru 6/27. **Theater for the New City,** 162 Second Ave. (254-1109).

OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD—Arthur Kopit's play, directed by Susan Atkinson. Evenings at 8, Sun. at 3; $4; 6/3-7, 10-14. **Terrace Theater,** 23 W. 73rd St. (16th floor) (789-1293).

THE OWL AND THE PUSSYCAT—Bill Manhoff's comedy about the chance meeting of a hooker and an intellectual. Wed.-Sat. at 8, Sun. at 4; $6; thru 6/11. **Garrett,** 133 Second Ave. (929-3567).

SOMETHING RICH AND STRANGE—Three one-acters: Alicia Lambert's *The Race,* Ralph Falco's *The Key and the Wall,* and Norman Rhodes's *When Roses Fade.* 6/2-19 (call theater for specifics). **New Playwrights Theater,** 152 W. 66th (879-3184).

SOMETHING UNSPOKEN—Tennessee Williams's drama about a wealthy aged spinster and her widowed secretary; with Lila Gaynes and Mary Grace; directed by Anthony Osnato. Plus *The Mustard Tree,* a musical drama by Howard Brown with music by Woodward Regan. Fri. & Sat. at 8, Sun. at 3; $5; 6/4-20. **Seventh Sign,** 263 W. 86th (663-2648).

SPRING'S AWAKENING—Frank Wedekind's drama of adolescence and dawning sexuality, adapted and directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/20. **Alvina Krause Theater,** 306 W. 38th (564-3293).

TOUCHED—Stephen Lowe's drama about the real victims of WW II, the women left behind; directed by Richard Seyd. Thurs.-Sat. at 8, Sun. at 5; $4; thru 6/20. **Wonderhorse,** 83 E. 4th (869-3981).

TRIO—Selma Thompson's *A Modest Proposal;* Gene Ruffini's *Holidays,* and E.M. Christian's *No Song of an Ingenue.* Fri.-Sun. at 7; $4; 6/4-13. **Collective Actors Theater,** 212 W. 29th (691-1398).

UNHEARD SONGS—Percy Granger's two one-acters, *Vivian* and *Solitude Forty;* directed by Charles Morey. Thurs.-Sat. at 8, Sun. at 7; $6; thru 6/13. **Ark** Theater, 131 Spring St. (431-6285).

THE WILDE SPIRIT—One-man show written and performed by Kerry Ashton, showing the many sides of Oscar Wilde. Wed.-Sat. at 8; $5; 6/2-26. **Theatre Off Park,** 28 E. 35th (679-6283).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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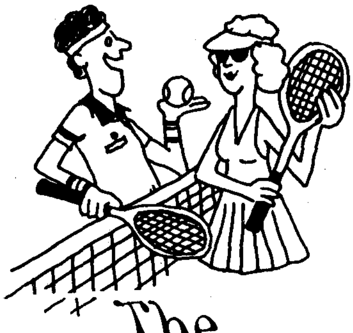

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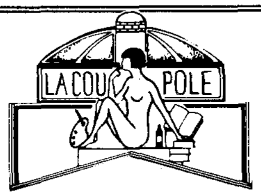

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ELIE ABRAHAMI—Poetic images in watercolor/pastel, thru 6/12. Sutton, 29 W. 57th (888-0638).

BARTON BENES—"Money" in rubber stamps, collage, paint, glitter, 6/1-7/3. Markel, 50 W. 57th (581-1909).

STANLEY BOXER/DAVID HOCKNEY—Thick impasto strokes of luscious color/Portraits, figures composed of a mosaic of Polaroids. 6/3-25. Emmerich, 41 E. 57th (752-0124).

CHARLES E. BURCHFIELD—The four seasons in 45 watercolors, thru 6/4. Kennedy, 40 W. 57th (541-9600).

WILLARD DIXON/PETER LOFTUS—Large-scale, panoramic northern California landscapes/Close-up, textural landscapes. 6/3-30. Fischbach, 29 W. 57th (759-2345).

SHEILA GARDNER—Paintings for the first time in New York City, 6/5-30. Tatistcheff, 38 E. 57th (888-1599).

HAROLD GREGOR/IDA LORENTZEN—Works on paper/Paintings. Thru 6/23. deNagy, 29 W. 57th (421-3780).

ROBERT IRWIN—Line, dot, and disc abstractions plus installation drawings, thru 6/12. Pace, 32 E. 57th (421-3292).

LIZBETH MITTY—Domestic interiors, thru 6/5. Esman, 29 W. 57th (421-9490).

ELIE NADELMAN—100th anniversary of this elegant, sophisticated sculptor, thru 7/1. Zabriskie, 29 W. 57th (832-9034).

MARIA LOUISA PACHECO—A memorium for this Bolivian artist, thru 6/30. Signs, 37 W. 57th (752-0273).

SUSAN RODGERS—Delicate metal sculpture and the picture plane, thru 6/26. Touchstone, 29 W. 57th (826-6111).

JAMES SURLS—Burned, pierced, and joined wooden sculpture with complex themes, thru 6/4. Frumkin, 50 W. 57th (757-6655).

ANTONI TAPIES—25 mixed media pieces on paper and cardboard, thru 6/5. del Re, 41 E. 57th (688-1843).

JOHN TERELAK—Contemporary American Impressionist landscapes, thru 6/30. Grand Central, 24 W. 57th (867-3344).

MICHAEL VIVO—Fabric studies in bold color drawings, thru 6/5. Iolas-Jackson, 52 E. 57th (755-6778).

EDOUARD VUILLARD (1868-1940)—Drawings by this Nabis, thru 6/5. Heidenberg, 50 W. 57th (586-3808).

Madison Avenue and Vicinity

KAREL APPEL—Whimsical hand-painted sculpture, acrylics on embossed paper, lithos, 6/5-7/3. Rolly-Michaux, 943 Madison (535-1460).

MOE BROOKER—Broken grounds of intense color with collage elements, thru 6/5. Siegel, 29 E. 73rd (288-9200).

PAULA BUCKWELL—English realist interiors and portraits, thru 6/25. Pfeifer, 825 Madison (737-2055).

ALEXANDER CALDER—Small scale sculpture, thru 6/3. Knoedler, 19 E. 70th (794-0550).

DAVID CANTINE—Tiny, purified still lifes, thru 6/5. Kraushaar, 724 Fifth (535-9888).

ALAN D'ARCANGELO/JOSE DE RIVERA—Artificial landscapes, eccentric viewpoints, the jet/"Construction #190." Thru 6/5. Borgenicht, 724 Fifth (247-2111).

NIKI DE SAINT PHALLE—See-through mythological figures some electrically wired with colored lights, thru 6/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, thru 6/12. Carus, 872 Madison (879-4660).

ENRICO DONATI—Textured color abstractions, thru 6/4. Staempfli, 47 E. 77th (535-1919).

JUAN DOWNEY—Thirteen drawings and a video installation, thru 6/5. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

GARY T. ERBE—Meticulously detailed objects in ambiguous space, thru 6/19. Alexander, 996 Madison (472-1636).

SANCHO M. GERKEN—Mercilessly satiric nudes, thru 6/3. Myers, 19 E. 76th (794-1298).

SHEILA GIRLING—Bold color, shape, and ground abstractions, 6/3-30. Acquavella, 18 E. 79th (734-6300).

DANA GORDON—Landscape memories and metaphors in oils, 6/1-26. Ericson, 23 E. 74th (737-6155).

CHAIM GROSS—Early and recent direct carvings in wood and stone, thru 6/4. Forum, 1018 Madison (772-7666).

MICHAEL HEIZER—Three sculptures using rocks, a metal box, and beams, thru 6/19. Fourcade, 36 E. 75th (535-3980).

DAVID HOCKNEY—Graphics from 1964 to 1981, thru 6/4. Christie, 799 Madison (535-4422).

KEITH JACOBSHAGEN—The Midwestern landscapes, thru 6/2. Schoelkopf, 825 Madison (879-4638).

RICHARD LOVING—Segmented connections in delicate cyphers in oils, thru 6/5. Lerner-Heller, 956 Madison (681-9010).

DOROTHY MCENTEE—New York in watercolor, thru 6/9. Seventieth, 130 E. 70th (472-2234).

GEORGE NORTH MORRIS—Radically simplified summer shores, thru 6/14. Smith, 1045 Madison (929-3121).

ROGER MÜHL—Paintings of seven famous French chefs, thru 6/5. Findlay, 984 Madison (249-2909).

ALICE NEEL—Still lifes, cityscapes, landscapes, interiors, thru 6/5. Miller, 724 Fifth (246-1625).

EDWARD SCHMIDT—Recent paintings and drawings, 6/5-7/16. Schoelkopf, 825 Madison (879-4638). Mon.-Fri. 10-5.

KATSUKAWA SHUNSHO (1726-1793)—The Kabuki in woodblock prints, 6/3-7/31. Ronin, 605 Madison (688-0188).

SoHo

JOHN ALTOON/JANE ROSEN—Drawings of organic abstractions from the 60's and sexual satires/Wall sculpture of rhoplex, pigment, metal filings. Thru 6/12. Thorp, 419 W. Broadway (431-6880).

CONRAD ATKINSON—"Separate Peaces," dealing with El Salvador, nuclear power, war/24 artists, audio works, and album covers. Thru 6/5. Feldman, 31 Mercer (226-3232).

JENNIFER BARTLETT—Large scale mixed media using charcoal, pastel, mirror, enamel, thru 6/5. Cooper, 155 Wooster (674-0766).

BENNETT BEAN/C. ANDREE DAVIDT—Painterly vessels in ceramic/Metal constructions. 6/4-27. Heller, 71 Greene (966-5948).

PETER BRADLEY—Recent paintings, thru 6/20. Dyansen, 122 Spring (226-3384).

PAUL BRASLOW—Abstract sculpture, 6/1-25. Weston, 149 Mercer (226-4141).

VICTOR BURGIN/GWENN THOMAS—Fragmentary texts and images based on Freud/Photos and oils on board. Thru 6/19. Weber, 142 Greene (966-6115).

D. CAPOBIANCO/DIANE KAROL—Paintings/Floating fragments on tenuous colorfields. Thru 6/5. 55 Mercer (226-8513).

LUCIANO CASTELLI—Wide brushstroked figures over vibrant color cyphers, thru 6/3. Annina Nosei, 100 Prince (431-9253).

DALE CHIHULY/ITALO SCANGA—"The Macchia Series" in glass/A new series of sculptures. 6/5-26. Cowles, 420 W. Broadway (925-3500).

DARIA DESHUK—Still lifes, thru 6/5. Inroads, 150 Mercer (226-6622).

SARI DIENES—"Creative Re-Use," thru 6/5. A.I.R., 63 Crosby (966-0799).

ALVARO GARCIA—Writhing expressive figures in large format, 6/3-7/3. Cayman, 381 W. Broadway (966-6699).

DON GUMMER—New wall relief sculpture, thru 6/12. Sperone Westwater Fischer, 142 Greene (431-3685).

KEITH HARING/DENNIS OPPENHEIM—Altered posters of Elvis and Marilyn/An hallucinating structure using colliding particles emitted by rockets. Thru 6/26. Bonlow, 150 Greene (925-4482).

ERIC HOFFMAN/PHILLIP WARNER—Scarred pigment and beeswax on masonite/Haze and white dots on dark backgrounds. Thru 6/11. Carlson, 33 Bleecker (674-2070). Mon.-Fri. 9:30-5.

DIANE KAISER—Recent sculpture and wall reliefs, thru 6/23. Soho 20, 99 Spring (226-4167).

DIANE KAROL—Floating fragments on tenuous color fields, thru 6/5. 55 Mercer (226-8513).

ELAINE NORMAN/MICHAEL PHILLIPS—Pencil colored photos/Expressionist canvases, 6/2-30. Marino, 489 Broome (431-7888).

LOIS POLANSKY—Handmade paper, powdered pigment, gold thread, paint including a fragile, delicate kimono recreation, thru 6/9. Milliken, 98 Prince (966-7800).

JIM SULLIVAN—Half told narratives lushly painted, thru 6/2. Hoffman, 429 W. Broadway (966-6676).

EDIE VONNEGUT—"Angels in Dirty Places," thru 6/20. Central Falls, 478 W. Broadway (533-9481).

JACK YOUNGERMAN—Relief paintings, 1979 to 1982, thru 6/4. Washburn, 113 Greene (966-3151).

DENNIS ZABOROWSKI—Realist oils of broken china, melting forks, underwear, thru 6/3. Westbroadway, 431 W. Broadway (966-2520).

Other

JOHN JAMES AUDUBON—50 oils, watercolors, drawings, and prints by this painter of birds, portraits; and his two sons, John and Victor, thru 6/5. Grey, NYU, 33 Washington Pl. (598-7603).

S. DAVID BASCH/THOMAS CHARLES STRATTON—The city in watercolors/Rural America. 6/3-7/3. Kaber, 900 First (308-2040).

LAWRENCE CALCAGNO—Timeless landscapes, thru 6/5. Foundations, 80 Warren (233-5376).

FRAN DROPKIN—Expressionist beaches, thru 6/20. Zoma, 327 Columbus (595-0500).

PETER GOURFAIN—Drawings of repeated heads with devouring scissor-like mouths, thru 6/5. M.O.A., 18 W. 55th (582-5830).

RAY HOLLAND—Paintings on handmade paper, thru 6/12. Condeso/Lawler, 119 W. 25th (741-2377).

ANNE KELLOGG—Watercolors and drawings of the nude, 6/3-27. Focal Point, 278 City Island Avenue, City Island (885-1403).

KINGSLEY PARKER—Couches and overstuffed chairs in oil on gessoed paper, thru 6/5. Fields, 60 Grand (966-5533).

HILDA STECKEL—Ceramic performers, thru 6/19. BFM, 150 E. 58th (755-1243).

ELYSE TAYLOR—Media patterns in 3-D collages, thru 6/4. Windows on White, 55 White (622-8840).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Dimensional landscapes by Cappalletto, thickly painted "dolls" by Demonte, and color xeroxes by McKown, thru 6/19.

BLUMHELMAN—29 W. 57th (245-2888). New work by Johns, Kelly, and Serra, thru 6/12.

DEUTSCH—20 W. 57th (765-4722). Blackburn, Carter, Maurer, 6/1-26.

GALLERY 84—30 W. 57th (581-6000). Black and white works by Barbata, Fuchs, Kane, Williams, others, 6/1-19.

HAMMER—33 W. 57th (644-4400). 19th and 20th century European and American paintings, 6/7-9/15.

LUMBARD—38 E. 57th (421-3494). Studies for major works by ten contemporaries, 6/3-7/31.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. The American scene by Bishop, Etnier, Cadmus, Prestopino, 6/1-7/30.

ROSENBERG—20 W. 57th (757-2700). Gabos, Gerard, Kurz, 6/3-7/9.

SACHS—29 W. 57th (421-8686). Boothe, Dehner, DeGiorgio, Ferren, thru 6/19.

SUMMIT—101 W. 57th (586-6734). New York cityscapes by Lozowick, Rose, Salemme from the 30's and 40's, thru 6/25.

ZARRE—41 E. 57th (752-0498). Daphnis, Pereira, Sawka, Von Wiegand, 6/1-7/31.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). New talent in printmaking, thru 6/25.

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Avery, Burchfield, Demuth, Hassam, Henri, O'Keeffe, thru 7/2.

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Courbet, Derain, Monet, Picasso, Rothko, thru 6/12.

BROWNE FINE ARTS—1018 Madison (593-3560). The etching tradition in Europe from Durer to the contemporary McBey, thru 6/19.

CDS—13 E. 75th (772-9555). Seven major artists including Bourgeois, Diebenkorn, Nevelson, Noguchi selected seven newcomers Antunez, Johnson, Berthot, thru 6/12.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors from the 18th through 20th centuries, thru 6/4.

DIDIER AARON—32 E. 67th (988-5248). Mon.-Fri. 10-6, Sat. 11-5. Architectural drawings and paintings of interiors from the second half of the 19th century, thru 6/12.

ELKON—1063 Madison (535-3940). Balthus, Dubuffet, Kandinsky, Magritte, thru 6/3.

GALERIE METROPOL—927 Madison (772-7401). Tubular steel furniture by Bauhaus members, Breuer, Le Corbusier, Stam, 6/1-7/3.

GOETHE HOUSE—1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. 18th and 19th century German miniatures by the Morgensterns, thru 6/12.

GRAHAM—1014 Madison (535-5767). Large scale visions, inner landscapes by Abrams, Gardner, Hertzer, others, thru 6/25.

HIRSCHL & ADLER—21 E. 70th (535-8810). American sculpture from 1810 to 1940 including Powers, French, Saint-Gaudens, Remington, Nadelman, thru 6/4.

INTERNATIONAL RUNNING CENTER—9 E. 89th (860-4455). Mon.-Fri. 10-9pm, Sat. 10-5, Sun. 10-3. 60 contemporary artists paint runners; including Katz, Neel, Nice, thru 7/4.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

LEFEBRE—47 E. 77th (744-3340). Gallery artists, thru 7/1.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

MATIGNON—897 Madison (628-6886). Eastern European expressionists, constructivists from between 1918 to 1939, thru 6/30.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Masterpieces of American still life by Peale, Peto, Roesen, thru 7/4.

PERLS—1016 Madison (472-3200). 33 oils by Archipenko, Braque, Chagall, Gris, Pascin, Picasso, thru 6/25.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

STONE—48 E. 86th (988-6870). Paintings by McLaughlin, Mingus, Sultz, 6/3-29.

TANANBAUM—24 E. 81st (879-8200). Woman by de Kooning, Frank, Graham, Lindner, Wesselman, thru 6/11.

URBAN CENTER—457 Madison (541-8423). The Public Art Fund projects in drawings, photo documentation, thru 6/18.

Soho

BROMM—90 W. Broadway (732-6196). Agitated figures by Garet, Generalli, Julian, Pinto, Rosen, Young, thru 6/19.

LANDMARK—469 Broome (966-1173). Drawings by eighteen including Boutis, Mumford, Sirugo, thru 6/17.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Naive cats by sixteen French artists, thru 7/20.

NEILL—136 Greene (925-8633). Graffiti artists, thru 6/23.

OIL & STEEL—157 Chambers (964-1567). Contemporary painting and sculpture from 1950 to 1981 with Heizer, Leslie, Rosenquist, thru 6/19.

WARD-NASSE—178 Prince (925-6951). Personal realism by Melbardis, expressionist fantasies by Mubayi, and pencil drawings by Olivito, thru 6/17.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Mon.-Fri. 12-6. African art as inspiration for modern art, 6/1-30.

AMERICAN ACADEMY—Audubon Terrace, Broadway at 155th (683-4855). Tues.-Sun. 1-4. Paintings by Barnet, Bolotowsky, Kitaj, Pearlstein, sculpture by Neri, others, thru 6/13.

ART GALAXY—262 Mott (966-0426). Abstraction by Dunn, Fisher, Jensen, Feinberg, Nozkowski, thru 6/5.

ARTISTS SPACE—105 Hudson (226-3970). Facades, landscapes, and interiors by Evans, Giuntini, Melamed, thru 7/17.

BEDFORD STUYVESANT RESTORATION CORPORATION—1368 Fulton, Brooklyn (636-7721). Paintings and watercolors by four ex-offenders, thru 6/24.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Art from the Henry Street Settlement, thru 6/18.

FREIDUS—158 Lafayette (925-0113). Albers, Gibbons, Logis; three sculptors over five years, 6/1-7/31.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 7/31.

SPACED—165 W. 72nd (787-6350). Posters of architecture from contemporary exhibits, thru 6/26.

Photography

HARRY BENSON—Photo journalism, thru 6/30. Soho International, 599 Broadway (431-1944). Wed.-Sun. 11-6.

TOM CAPLES/JEFFREY SCHNORR—New color work, thru 6/6. Eleventh Street, 330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-9 pm.

JOHN COPLANS—Parades in large scale, thru 6/5. Wolf, 30 W. 57th (586-8432).

ROGER CORBEAU—Stills from movies, 1932 to 1982, thru 6/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. 10-5:30, Sat. 10-1:30.

CANDY DARLING/CHRISTOPHER MAKOS—Love and kisses/Altered images including Warhol. Thru 6/26. Samuel, 795 Broadway (477-3839).

ROY DECARAVA—A major retrospective, 1948 to 1980, thru 6/5. Witkin, 41 E. 57th (355-1461).

EARL DOTTER—American labor, thru 6/11. Gallery 1199, 310 W. 43rd.

RICHARD EDELMAN—Large black-and-white environments dominated by objects, plus Japan by Lord, foundries by Ferrari, thru 6/4. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9pm.

MITCH EPSTEIN/LEON LEVINSTEIN—Photos, thru 7/2. Light, 724 Fifth (582-6552).

GUS FOSTER—Panoramic landscapes, thru 6/12. Goodman, 24 W. 57th (755-3520).

DAVID HEIDEN—A Cambodian refugee camp, thru 6/15. St. John the Divine, 1047 Amsterdam at 112th (678-6913).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. 19th and early 20th century photos from India, thru 7/4.

SYLVIA KLEIN—Eggs in cibachrome prints, 6/1-30. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10pm.

TONY LEONARD—The thoroughbred world, 6/1-30. Nikon House, 620 Fifth (586-3907).

MIDTOWN Y—334 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4. Four on Fourteen by Berman, Goldstein, Hankin, McLaren, thru 6/6.

CAS OORTHUYS (1908-1975)—Amsterdam during 1944-45, 6/1-7/9. Prakapas, 19 E. 71st (737-6066).

JOHN PHILLIPS—French faces and places from 1937 to 1950, thru 6/30. French Cultural Services, 972 Fifth (570-4443). Mon.-Fri. 10-5.

TONY RAY-JONES—Ordinary people, 6/3-7/3. Ledel, 168 Mercer (966-7659).

FRANCESCO SCAVULLO—The American Ballet Theater, thru 6/5. Crispo, 41 E. 57th (758-9190).

EZRA STOLLER—Angkor Wat, Cambodia, and other monuments, thru 6/9. Asia Society, 725 Park (288-6400).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 9/26... The Douglass Morse Howell Retrospective; thru 9/26.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Tur-

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key to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Ernest Thompson Seton: Naturalist, Artist, and Writer... *Champions of American Sport*; thru 6/27... Horned Turtle From Down Under; thru 6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Oriental Rugs of the Hajji Babas; thru 6/20... Angkor Wat: A Photographic Essay by Ezra Stoller; thru 6/9.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Artists in the Marketplace; thru 6/13.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Richard Diebenkorn: Etchings and Drypoints 1949-1980; thru 6/6... Alberto Burri: The Voyage; thru 7/5... *String Quartet*: An Installation by Patrick Ireland; thru 7/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. English Majolica; thru 6/13... The American Landscape; thru 7/18... The Jacquard Loom: Recent Experiments; thru 8/22... Basketry: Tradition in New Form; 6/8-8/22... The Column: Structure and Ornament; 6/8-8/22.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... American Icon: Eighteenth Century Prints of George Washington; thru 6/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Wed.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings; thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Italian Art Now: An American Perspective; 1982 Exxon International Exhibition; thru 6/20... Jack Tworkov: Fifteen Years of Painting; thru 6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29... Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15... Torah Ornaments by Moshe Zabari; thru 8/29... Jewish Themes/Contemporary American Artists; 6/3-9/12.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... The new Michael C. Rockefeller Wing: Primitive Art... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20... Sculpture: New Acquisitions... A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20... Homage to George Bellows: Lithographs with Selected Drawings and Paintings; thru 7/4... Seventeenth Century French Drawings and Prints from the Museum's Collections; thru 8/22... Works of Art in Glass; from 6/1... France in the Golden Age: Seventeenth Century French Paintings; 6/5-8/22. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31... Carolingian and Romanesque Illuminated Manuscripts; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Myrna Baez: 1971-1981 Retrospective; thru 8/22.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19... The Chalk Menagerie; thru 9/19... The Art of Scherenschnitte; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... With Eagle Glance: Indian Photographic Images 1868-1931; 6/6-9/23.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6... Manhattan Suite; thru 6/10... Architectural New York; thru 9/12.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 6/6... Andrew Pepper: Light Lines; 6/4-27.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Giorgio de Chirico; thru 6/29... Selections from the Permanent Collection; thru '83.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Collections of Long Island: A Century of Change; thru 7/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1... F.D.R.: A Centennial Exhibition; thru 7/1... Grand Central Terminal: City Within the City; thru 10/3.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2... Melville, Whitman and New York; thru July... Golden Age of the Private Press; thru August. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Jooss; thru 8/28.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18... Arthur Leipzig: Photographs of Jewish Life Around The World; thru 8/1... Harold Bruder: The Vault Series; thru 8/1... Pastel Society of America; 6/5-27.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Focus on the Figure: Twenty Years; thru 6/13... Nam June Paik; thru 6/27... Abstract Drawings, 1911-1981; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/3 at 10 & 2: American Paintings & Sculpture. On view from 5/28. 6/4 at 10 & 2: British & American Sporting Prints. On view from 5/29. **East,** 219 E. 67th St. (570-4141). 6/2 at 10 & 2: Art Nouveau/Art Deco, Opera, Ballet, & Related Material. On view from 5/27. 6/5 at 10: Collectibles, Lead Soldiers, & Military Miniatures. On view from 6/2.

DOYLE—175 E. 87th St. (427-2730). 6/2 at 10: 18th & 19th Century American & Continental Furniture, Fine Decorations featuring French Provincial, Empire, English Regency, Oriental Lacquer Furniture; Silver, Paintings, & Rugs. On view from 5/29.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 6/4 at 10:15 & 2: American Impressionist & 20th Century Paintings, Drawings, & Sculpture. On view from 5/28. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 6/2 at 2, 6/3 at 10:15 & 2: Fine Judaica: Printed Books, Manuscripts & Works of Art. On view from 5/27. 6/4 at 10:15 & 2: Fine Chinese Works of Art & Paintings. On view from 5/28. 6/5 at 10:15 & 2: Chinese Furniture & Decorations. On view from 5/28.

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Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Tuesday, June 1

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; Yehudi Menuhin, violinist. Mozart's Symphony No. 38 "Prague"; Stravinsky's Violin Concerto and *Petrouchka*. Avery Fisher Hall at 8. $6-$17.50.

MARILYN ENGLE, pianist. Bartók's Three Burlesques, Op. 8C; Bach-Busoni, two Chorale Preludes; Beethoven's Sonata in E flat, Op. 7; Berg's Sonata, Op. 1; Liszt's *Venezía e Napoli*. Alice Tully Hall at 8. $6-$8.

JANE BRYDEN, soprano; Robert Merfeld, pianist; with assisting artists. Works of Dowland, Rameau, Handel, Imbrie, Dallapiccola, Wolf. Merkin Concert Hall at 8. $6.

RICHARD REID, pianist. Beethoven, Schubert, Copland, Debussy, Chopin. Carnegie Recital Hall at 8. $5.

CHRISTINA GREGORY BURR, flutist. Lincoln Center Library at 4. Free.

JOSEPH RIES, pianist. Works of Bach, Beethoven, Ravel, Brahms. Third Street Music School Settlement, 235 E. 11th St. (777-3240) at 8. Free.

JEAN GUILLOU, organist. Riverside Church, the Drive at 122nd St., at 8. $5 donation.

FRED JACOBOWITZ, clarinetist/**INNA ZARETSKY,** pianist. Messager, Poulenc, Jeanjean. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Richard Westenburg conducts open reading of Berlioz's *Requiem*. CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. $4 includes scores, refreshments.

Wednesday, June 2

SERENADES—Carnegie Recital Hall, at 5:45: "Perspective," with cellist Yo-Yo Ma, soprano Erie Mills, pianist Marc Neikrug, violinist Pinchas Zukerman. Beethoven and Stravinsky. $4.50. . . Carnegie Hall, at 8: Saint Paul Chamber Orchestra, Pinchas Zukerman conductor and violinist; cellist Yo-Yo Ma, oboist Richard Killmer, bassoonist Charles Ullery. Bach's Brandenburg Concerto No. 3 in G; Stravinsky's "Dumbarton Oaks" Concerto; Haydn's Sinfonia Concertante in B-flat, Op. 84; Beethoven's Symphony No. 2. $4.50-$9.50.

NEW YORK PHILHARMONIC—See 6/1.

PRO ARTE CHORALE, Roger Nierenberg conductor. Works of Scarlatti, Perti, Monteverdi, Elgar, and American premiere of Mendelssohn's *Te Deum*. Merkin Concert Hall at 8. $9.

AVIVA PLAYERS—Vocal and instrumental chamber music by Mozart, Fanny Mendelssohn, Beach, Quilter, Smith. Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 8. $5.

NAUMBURG ORCHESTRA, Jens Nygaard conductor; violinist Nadja Salerno-Sonnenberg. Mozart's *Serenata Notturna;* Cui's *In Modo Populari;* Jacob's *Diversions;* Saint-Saëns's *Havanaise* and *Introduction and Rondo Capriccioso*. Damrosch Park, Lincoln Center, at 8. Free.

DULCINEA TRIO—Debussy, Canteloube, Saint-Saëns, Bizet. Federal Hall, 26 Wall St., at 12:30. Free.

MARA BETH GLICK—Student recital, her own works. NYU University Theater, 35 W. 4th St. (598-3491), at 5. Free.

LINDEN WOODWIND QUINTET—Cultural Affairs Auditorium, 2 Columbus Circle, at 12:30. Free.

RICHARD FIELDS, pianist. Lincoln Center Library at 4. Free.

LES MUSETTES, featuring soprano Joyce Guyer-Hiller; flutist Sandra Church, pianist Nancy Revzen. Lieder by Mozart, Brandt-Buys, Saint-Saëns, Ravel. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights, at 12:30. $2.

RAE ANN GOLDBERT, violinist. Student recital. Gershwin Theater, Brooklyn College, Flatbush and Nostrand Aves., at 8. Free.

SERGIO FRANCHI—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.50, $13.50.

Thursday, June 3

NEW YORK PHILHARMONIC/ISRAEL PHILHARMONIC ORCHESTRA, Zubin Mehta conductor. Tchaikovsky's *Romeo and Juliet* (NYP); Bartók's Suite From *The Miraculous Mandarin* (IPO); Berlioz's *Symphonie Fantastique* (both orchestras). Benefit concert. Avery Fisher Hall at 8:15. $60-$125.

SERENADES—Carnegie Recital Hall, at 5:45: "Perspective," violinist Cho-Liang Lin, pianist Jean-Bernard Pommier. Works of Bach. $4.50. . . Carnegie Hall, at 8: Cleveland Quartet, with pianists Jean-Bernard Pommier, Marc Neikrug. Haydn's String Quartet, "Lark"; Stravinsky's *The Rite of Spring* (piano, 4-hands); Beethoven's String Quartet No. 15 in a. $4.50-$9.50.

JULIE HOLTZMAN, pianist. Mozart, F.X. Mozart (first N.Y. performances), Schumann, Beethoven, Falla, Gershwin. Alice Tully Hall at 8. $7-$10.

SUSAN GREGORY, soprano, with pianist Richard Shirk, clarinetist Bryant Hayes. Debussy, Schubert, Hovhaness, Meyerbeer, Mozart, Dvorak. Merkin Concert Hall at 8. $6.

DAVID BRADSHAW/COSMO BUONO, duo-pianists. Strauss, Bax, Grieg, Liszt, Casella. 92nd St. Y at 8. $7.50-$9.50

CARSTEN SVANBERG, trombonist/**OLE ANDERSEN,** trumpeter, with the Danish Chamber Ensemble and pianist John Challener. Works by Danish composers, Haydn, Neruda, Albrechtsberger. Carnegie Recital Hall at 8. $6.

TOSHIAKI KUNII, bass-baritone, with pianist John Kolody. Liszt and Reichardt. Ann Goodman Recital Hall, Hebrew Arts School, 129 W. 67th St. (362-8060), at 8. $10.

ARIADNE STRING QUARTET—Haydn, Brahms, Copland. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SHIRLEY LONG, pianist. Lincoln Center Library at 4. Free.

ORION STRING QUARTET—Mozart, Brahms, Kodaly, Chausson. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $3.

BARGEMUSIC CHAMBER PLAYERS—Beethoven's Violin-Piano Sonata, Op. 12 No. 2, and the "Ghost" Trio, Op. 70; Liszt's "Dante" Piano Sonata. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

SERGIO FRANCHI—See 6/2.

Friday, June 4

SERENADES—Saint Paul Chamber Orchestra, Pinchas Zukerman conductor-violinist; pianist Joseph Kalichstein. Bach's Violin Concerto in a, BWV 1041; Stravinsky's *Pulcinella* Suite; Beethoven's Piano Concerto No. 1. Carnegie Hall at 8. $4.50-$9.50.

RAUL SUNICO, pianist. Chopin, Brahms-Handel, Ravel, Rachmaninoff. Alice Tully Hall at 8. $8-$10.

MICHAEL KAI PETERSEN, saxophonist, with pianist Mikael Eliasen. Prokofiev, Bach, Franck. Carnegie Recital Hall at 8. $5.

GEORGE ATTISANO, guitarist/**GREG TULEJA,** flutist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

GIL EVANS BIG BAND—Public Theater, 425 Lafayette St. (598-7150), at 9:30. $7.50.

EVERLITA RIVERA, vocalist. Lincoln Center Library at 4. Free.

SABRINA FUNG-CULVER, pianist. Roosa School of Music, 26 Willow Pl., Brooklyn Heights (875-7371), at 7:30. $4.

JASON CIRKER/DAVID KLEIN, percussionists. Student recital. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves., at 8. Free.

ELLIS LARKINS, pianist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

TOBY FAGENSON, guitarist-singer. Good Coffee House, Brooklyn Society of Ethical Culture, 53 Prospect Park West (768-2972), at 9. $2.50.

MUSIC LIVE—$3. See 6/1 for other details.

QUEENS PHILHARMONIA, Joann Falletta director; violinist Fung Ho, oboist Kim Lee Haan. Queens College, Rathaus Hall, Kissena Blvd. and LIE, Flushing, at 8. Free.

NEW WORLD ORCHESTRAL SOCIETY—Chamber and wind recital; works of Gershwin, Joplin, Vivaldi, others. Old First Reformed Church, Seventh Ave. and Carroll St., Brooklyn, at 8. $5.

SUSAN MORTON, pianist, with pianist Rose Moskowitz, violinist Karen Marner, cellist Kathryn Marcus, tenor Robert Craig. Mozart, Dvorak, Duparc, Milhaud. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (622-3300), at 8. $3.

SERGIO FRANCHI—See 6/2.

Saturday, June 5

SERENADES—Saint Paul Chamber Orchestra, Pinchas Zukerman conductor; violinist Cho-Liang Lin, pianist Jean-Bernard Pommier. Haydn's Overture to *Orfeo ed Euridice,* Stravinsky's *Danses Concertantes,* Haydn's Violin Concerto in C; Beethoven's Piano Concerto No. 4. Carnegie Hall at 8. $4.50-$9.50.

ST. LUKE'S CHAMBER ENSEMBLE, Michael Feldman director. Works of Mozart, Spohr, Strauss, Pasquotti (U.S. premiere). Merkin Concert Hall at 9. $6.50.

CHRISTOPHER LEWIS, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

NOEL E. VELASCO, tenor. Alice Tully Hall at 2:30. $6-$10.

DORIS DALBA, soprano. Italian and Spanish songs and arias. Alice Tully Hall at 8. $10.

STRAVINSKY'S "L'HISTOIRE DU SOLDAT"—ARC Studio Showcase production, Matthew Goodman director. ARC Studio, 178 Bennett Ave. (923-3900), at 7:30. Free.

THE MANY FACETS OF DICK HYMAN—The pianist, with New York Jazz Repertory Company, in a tribute to Louis Armstrong. St. Peter's Church, Citicorp, Lexington Ave. at 54th St. (935-2200), at 8. $10 (or $17 for this plus tomorrow's concert).

YOKO ITO GATES, with Reiko Kamata and Ralph Samuelson. Traditional and contemporary Japanese music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

JOHN CLARK SEXTET—Jazz. Baha'i Center, 53 E. 11th St. (674-8998), at 7:30. Free.

GIL EVANS BIG BAND—See 6/4.

CLAIRE PROCOPIO, vocalist. Lincoln Center Library at 2:30. Free.

STUDENT RECITALS—Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. At 2: trombonist Martin Cohen. At 8: Joseph Solomen, string bassist. Each free.

SERGIO FRANCHI—At 6:30 and 10:30. See 6/2 for other details.

Sunday, June 6

COMPOSERS STRING QUARTET—Beethoven's String Trio in C, Op. 9 No. 3; String Quartet in C, Op. 29; String Quartet No. 7 in F, Op. 59, No. 1. Alice Tully Hall at 3. $6-$10.

SERENADES—Cleveland Quartet, pianists Marc Neikrug, Jean-Bernard Pommier, violinist Pinchas

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Zukerman. Beethoven's Violin Sonata in E-flat, Op. 12 No. 3; String Quartet in c, Op. 18 No. 4; Piano Sonata No. 29, "Hammerklavier." Carnegie Hall at 8. $4.50-$9.50.

MUSIC PROJECT—Tchaikovsky, Roussel, Mozart. Merkin Concert Hall at 3. $6.

GRETA DAMRAUZ, soprano/**MARLBORO TRIO** Brahms, Wolf, Shostakovich. Merkin Concert Hall at 8. $6.

MEN OF IBOS, Independent Black Opera Singers, Inc. Twelve performers singing opera, lieder, spirituals, by Purcell, Mozart, Puccini, Duparc, et al. Alice Tully Hall at 8. $10, $12.

CESAR VUKSIC, pianist. Debussy's 24 Preludes. Carnegie Recital Hall at 8:30. $5.

INTERLUDE SERIES—At 3: pianist Judith Olson. At 7:30: pianist Katheryne Shanks; Beethoven, Prokofiev, Chopin. At 137 Greene St. Both free.

CAROL MITCHELL/METROPOLITAN ALL-STARS—Tribute to Duke Ellington. Donnell Library, 20 W. 53rd St., at 2:30. Free.

JIMMY MADISON QUINTET—Jazz at the Dairy, Central Park west of the Zoo, at 65th St. off Fifth Ave., at noon. Free.

STRAVINSKY'S "L'HISTOIRE DU SOLDAT"—At 3:30. See 6/5 for other details.

MUSIC LIVE—$3. See 6/1 for other details.

ARTIE MILLER AND HIS DIXIELAND FIVE—Mapleton Park Hebrew Institute, 2022 66th St., Brooklyn, at 2:30. Free.

LEW HOLLANDER, singer-songwriter. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

PANDIT PRAN NATH—Sunset ragas. 6 Harrison St. at Hudson St., at 7. $5.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 6/3 for other details.

DAVID KALAI—Musica Judaica. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (268-5348), at 8. $3 suggested donation.

QUEENS SYMPHONY ORCHESTRA, conducted by David Katz. Music of Gould, Sibelius, J. Strauss, Sousa, Suppe. Flushing Meadow Park, between the Unisphere and National Tennis Center (if rain, at NYC Building), at 6:30. Free.

SERGIO FRANCHI—At 7:30. See 6/2 for other details.

CONCERTS IN CHURCHES—Leena Tucker, soprano; Ron Edwards, baritone, and friends. Epiphany, 1393 York Ave., at 3. $3... Handel's *Elijah*, Edward Alley conductor, Marshall Williamson organist. Rutgers, Broadway at 73rd St., at 4:30. $3... *Veni Sancte Spiritus*, a Pentecost Service by William Byrd. St. Joseph's, Sixth Ave. and Washington Pl., at 7:30. $7... Dick Hyman, Roger Kellaway, Dick Wellstood, pianists, with Harvey Phillips on tuba, vocalist Sandy Stewart, saxophonist-clarinetist Eddie Daniels. Music by Hyman, plus improvisations. St. Peter's, Citicorp, at 8. $10... David Palmer, organist. St. Thomas, Fifth Ave. at 53rd St., at 4. Free.

Opera

BANUTA, by Kalnins. Maralin Niska, Algis Grigas, William Hall, others, in U.S. premiere; Andrejs Jansons conductor. Bronx Arts Ensemble Orchestra, N.Y. Latvian Concert Choir. Carnegie Hall, 6/5 at 2. $10-$30.

COSI FAN TUTTE, by Mozart. Manhattan Opera, George Rothman, Henry Shek conductors. Robert Wagner Jr. High School, 220 E. 76th St. 6/4 (English), 6/5 (Italian), at 8. $7.

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 6/5, 11, 12 at 7:30; 6/6 at 2:30. $7. 6/13 at 2:30: Party performance, with champagne; $14.

PATIENCE—New York Gilbert and Sullivan Players. Symphony Space. 6/4, 10, 11 at 8; 6/5, 12, 3 and 8; 6/13, 2 and 7. $7-$12; seniors, children $6-$10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 6/2-13; Gilbert and Sullivan's *The Mikado*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

LUCIA DI LAMERMMOOR, by Donizetti. Regina Opera Theatre, Twelfth Ave. and 65th St., Brooklyn (232-3555). 6/6, 13 at 4; 6/12 at 8. $4.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). Sun. in June at 7. $7.

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU 6/12—$8-$40. 5/31 at 8: *Theme and Variations, Jardin Animé, Other Dances, Voluntaries.* 6/1 at 8: *Les Noces, Jardin Animé, Claire de lune, Voluntaries.* 6/2 at 2: *Les Noces, Great Galloping Gottschalk, Theme and Variations.* 6/2 at 8: *Les Noces, Airs, Other Dances, Rodeo.* 6/3 at 8: *Concerto, Giselle.* 6/4 at 8: *Prodigal Son, Giselle.* 6/5 at 2: *Great Galloping Gottschalk, Giselle.* 6/5 at 8: *Prodigal Son, Giselle.*

New York City Ballet
At the New York State Theater

THRU 7/4—$3-$25. 6/1 at 8, *La Valse, Opus 19/The Dreamer, Chaconne.* 6/2 at 8: *Bournonville Divertissements, Square Dance, Symphony in C.* 6/3 at 8: *La Valse, Mozartiana, Tschaikovsky Piano Concerto.* 6/4 at 8: *Donizetti Variations, In G Major, La Valse.* 6/5 at 2: *Donizetti Variations, Four Temperaments, Tschaikovsky Piano Concerto.* 6/5 at 8: *Chaconne, Four Temperaments, In G Major.* 6/6 at 1: *Mozartiana, Opus 19/The Dreamer, Bournonville Divertissements.* 6/6 at 7: *Bournonville Divertissements, Square Dance, Symphony in C.*

The Feld Ballet
Joyce Theater, 175 Eighth Ave., at 19th St.

6/2 THRU 6/27—$15-$20 (242-0800). 6/2 at 7 (benefit, $25-$150): *A Footstep of Air, Circa, Play Bach.* 6/3 at 8: *Harbinger, Gods, Over the Pavement, A Footstep of Air.* 6/4 at 8: *Theatre, Circa, Play Bach.* 6/5 at 2: *Harbinger, The Consort, A Footstep of Air.* 6/5 at 8: *Anatomic Balm, Over the Pavement, Half Time.* 6/6 at 2: *Theatre, Circa, Play Bach.* 6/6 at 7:30: *The Consort, At Midnight, A Footstep of Air.*

Other

CIRCUIT BENDER—Colleen Mulvihill, with J.A. Deane. Ethnic Folk Art Center, 179 Varick St. (924-0077). 6/2, 6/3 at 8:30. $4.

CONTEMPORARY BALLET—A new work entitled *Alibi* by Peter Reed and members of the company. Space at City Center, 6/2-5 at 8:30. Donation.

DANSPACE PROJECT—*Aquarium* by Risa Jaroslow and Robert Kushner, depicting life in the tank. Parish Hall, St. Mark's Church, 2nd Ave. and 10th St. (674-8112). 6/3-6 at 8:30. $4.

DANCEWEEK—Work by nearly thirty choreographers. The Kitchen, 484 Broome St. (925-3615). 6/3-8 at 8:30. $5.

DOWNTOWN DANCE COMPANY Dancing all day long on 6/1 at Pier 11, Gouverneur Slip on the East River, at 9 a.m. 6/2-4, at noon, at Pier 11, World Trade Center Plaza, and Chase Manhattan Plaza. Free.

SHEILA KAMINSKY & DANCERS—Westbeth Center, 151 Bank(691-2272). 6/3-5, 10-12 at 10. $5.

PHYLLIS LAMHUT DANCE COMPANY, *Passing,* to music by Robert Moran. Theater, 219 W. 19th St. (924-0077). 6/3-6 at 8. $5.

LENORE LATIMER DANCE COMPANY—Latitudes, Emanu-El Midtown Y, 344 E. 14th St. (734-5921). 6/5, 6 at 8. $5.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE, in world premiere of *The Airport Ballet,* with *The Little Rats of the Paris Opera.* FIT Theater, 227 W. 27th St. (685-7754), 6/6, 13 at 2:30; 6/12 at 2:30 and 8. $12.

NEW DANCE IN BROOKLYN, concert by five choreographers. YWCA, 30 Third Ave., Brooklyn. (662-3673). 6/5 at 3. $3.

NEW DANCE THEATRE OF AMERICA, with Susan Melman, Sabina Sklover, and Carmen Beuchat offering *New Works.* Clear Space Studio, 54 Franklin St. (691-6500). 6/4, 5 at 8. $5.

LAURA PAWEL DANCE COMPANY—Premiere of a dance on deception and dishonesty, with music by Scott Lehrer. White Dog Studio, 54 White St. (966-6347). 6/7, 8 at 8:30. $4.50.

RIVERSIDE DANCE FESTIVAL—6/4 at 8, 6/6 at 2, A Tribute to the Jackson Competition, with Carla Stallings, Serge Rudonovsky, Pablo Savoye, others... 6/3, 5, 6 at 8, Nanette Bearden Dance Theatre. Theater of the Riverside Church, 120th St. & Riverside Drive (864-2929). $5.50.

TONI SMITH & DANCERS—Benefit performance premiering Jacob's Ladder. Washington Square Church, 135 W. 4th St. (674-6598). 6/1 at 7. $5.

JEANETTE STONER—Leonard Street Studio, 83 Leonard St. (226-1576). 6/3-6 at 8. $4.

OTHER EVENTS

Happenings

JUNE 12, and the U.N. General Assembly's disarmament session, are just ahead on the calendar, and some special events point the way. 6/7 at 8, at the Beacon Theater, Broadway and 74th St. (362-9431), "An Evening of Testimony for Nuclear Disarmament" features Jill Clayburgh, Richard Dreyfuss, John Shea, Itzhak Perlman, Arthur Miller, and many more. *Eight Minutes to Midnight,* the film documentary on Dr. Helen Caldicott, will have its N.Y. premiere, and Dr. Caldicott, with Philip Morrison, will be on hand. $10-$50... "Tree of Life," an art exhibit on "the world through the eyes of children," is up thru 6/18 in the U.N. General Assembly lobby, and shows 250 paintings by artists ages 9-12... Arts for Life Festival, 6/5, 6:30-10, at Lincoln Center's Damrosch Park Bandshell, presents Meredith Monk, Ron Leibman, George Gerdes, Mel Wong Dance Co., Bella Abzug, and many more, in performance and just talking. The same Arts for Life folks also hold forth 6/5, 6/6 at St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn; Collective for Living Cinema, 57 White St.; Judson Memorial Church, 55 Washington Square So.; Cathedral of St. John the Divine; St. Mark's Church; the Kitchen, 59 Wooster St.; and lots more sites. At Theater for the New City, 162 Second Ave., activities include theater, dance, parades, clowns, children's events, video, Indian dancers. Phone 254-1109, 777-0033, or the places mentioned above for more details, necessarily incomplete and fast-changing.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles: Updated production numbers, like "Bolero," among the 17 acts of dance, music, comedy. Music Hall, Sixth Ave. and 50th St. (757-3100). $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8. No Thurs. performances.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

FAIRS AND FESTIVALS, IN MANHATTAN: 42nd St.'s Theater Row is staging a June Festival of attractions, opening 6/2 with a gala benefit evening, involving the theaters between Ninth and Tenth Aves. curtains are at 7:30, with cocktails and hors d'oeuvres, then a party at National Video Center, entertainment and all. $75 a ticket (279-4200)... Country-Western Street Fair and Square Dance, 6/5, 1-7:30, celebrates Chelsea's West 300 and 400 block associations. W. 22nd St. and Tenth Ave. is the spot, and we'll find a flea market, booths for food and games and books, music and mimes... Another block party, in Murray Hill, 6/5, noon-6, on 35th St. between Madison and Lexington Aves. (rain, 6/6). Crafts, homemade goodies, flea market, hayrides, games... And another: Grove Street's festival, 6/5, noon-7 (rain, 6/6), on Grove between Seventh Ave. and Hudson St. Art, crafts, food, jewelry, antiques, and a rummage sale—set to street music... St. Joseph's Church, Sixth Ave. and Washington Pl., holds its own street fair, 6/5, 12-6, from noon to 6. Dixieland jazz, raffles, a sidewalk cafe, books and records, a slightly-used-goods table, and more... A Jewish Peoplehood Festival holds forth 6/6, 11-6, on West End Ave., 100th-104th Sts. A kosher smorgasbord, entertainment, exhibitions, demonstrations, sales, crafts, arts galore.

...IN THE BOROUGHS—Brooklyn goes Irish again, for the Great Irish Fair, 6/5-6, on the waterfront between the Manhattan and Brooklyn Bridges. Irish crafts and arts, folk songs and dances, costumed entertainers, foods, and much more. There'll even be a thatched cottage from Bunratty... Queens Day 1982 is 6/6, in Flushing Meadow, Corona Park. All kinds of activities, crafts, demonstrations, for everybody, even some softball games and old-fashioned picnic fun. (Raindate, 6/20)... 6/5, noon-midnight, at Bohemian Hall and Park, 29-19 24th Ave., Astoria, Queens: Outdoor Immigrant Ethnic Music and Dance Festival. Concerts all day, dance workshops, a lamb roast, and a dance at night. Armenia, Bulgaria, Greece, Rumania, Yugoslavia, and more lands are represented with music, dance, food, crafts. $6.50, with workshops $3.50... The Spring Fair of the Queens Occupational Training Center, 41-15 104th St., Corona, Queens, features items crafted by the school students—ceramic vases, wood carvings, pillows; plus games and other fun. 6/3, 4, 9:30-2. The School's vocational programs for its pupils will benefit... The Midwood Mardi Gras, on Ave. M, between Ocean and Coney Island Aves., happens 6/6, noon-6, in Brooklyn. 250 vendors, with antiques, crafts, foods, new and old merchandise, entertainment, rides, and more.

...AND A BIT OUT OF TOWN—The Greater Westchester County Fair & Exposition continues thru 6/6, weekdays 5 -12, Sat. and Sun. noon-midnight. $3 admission. Midway marvels, daredevil shows, harness races, livestock and horse shows, arts and crafts, and lots of show-biz entertainment. It all happens at Yonkers Raceway... An arts and collectibles market will be staged 6/6, 10-5, on a tract adjacent to Wiccopee Plaza, Route 52, in Fishkill, N.Y. Furniture, glassware, figurines, posters, stamps, clothing, clocks—the works. Free admission and looking around... Out in Huntington, L.I., 6/5-6, at the Village Green Center, a Lively Arts Festival, with arts and crafts, fun and games, music and dance, even a no-elephant circus. $2, children 75 cents.

WOMEN CYCLISTS, some of them champions, are competing these days in *Self* Magazine's Cycling Circuit, winding up 6/2 in Central Park. This Grand Finale Race starts at 11 a.m., at Tavern on the Green, CPW and 67th St.

QUICK NOTES: Adventure on a Shoestring's Howard Goldberg talks about having fun in summertime New York. at 20 W. 40th St., 6/3 at 5:30 or 7:15. $4.50 (265-2663)... Both the Queens and Brooklyn botanical gardens celebrate Rose Day this week: in Brooklyn, 6/3, 2-3:30 or 5:30-6:30; in Queens, 6/6 at 2, with a Seuffert Band Concert as well... The Bronx botanical wonderland's Haupt Conservatory is full of a May flower show, thru 6/6—gorgeous blooms and smells... Back at Brooklyn's B.G.: the fence art show and sale, is on 6/6, 10-5, near the Rose Garden.

Tours

BIKE IN THE PARKS, with Henry Hope Reed as leader. Central, Morningside, and Riverside on the itinerary. 6/2 at 6:30 p.m. Meet at Fifth Ave. at 72nd St. (861-9696). $1. (Rain, 6/3.)

LOWER MANHATTAN, a history walk with Joyce Gold (242-5762). 6/6 at noon, meet at Trinity Church, Broadway and Wall St. $5.

TOUR THE BOROUGHS, with the Municipal Art Society. Bus leaves from the Urban Center, Madison Ave. at 50th St., after a 9:30 lecture; return at 5:30. 6/5, Brooklyn (take lunch for this one); 6/12, Bronx; 6/19, Queens; 6/26, Staten Island-Brooklyn. $25 (reserve: 935-3960).

GREENWICH VILLAGE, tour of houses around Washington Square, with Mosette Glaser Broderick. 6/6, 13 at 2, meet at the Arch. Free.

EARLY BIRD WALK—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens. 6/5 at 7 a.m. (229-4000). $1.

WEST 42ND ST.—Latest city renaissance, on theater row, etc. 6/6 at 10 a.m. Meet at 1 Times Square at 42nd St. Trekking New York (786-1411). $4.

LADIES' MILE/FASHION ROW—"Retail Palaces of a Bygone Era." 6/6 at 1:45, meet SW corner of Sixth Ave. and W. 18th St. Canceled if rain. A New York Walkabout (582-3460, weekdays 9-5). $4.

CENTRAL PARK TOUR—"History in the Northern End." 6/6 at 2. Meet at Vanderbilt Gate, Fifth Ave. and 105th St. Free.

ARCHITECTURE IN THE PARKSCAPE—Walking tour by Prospect Park Environmental Center, in and around the buildings of the Park. (636-1900). 6/6 at 1. Meet at Litchfield Villa, PPW and 5th St. (Rain, 6/19.) $1 adults; 50¢ children.

UPPER WEST SIDE—"Gentry and Swingers." 6/1 at 10 a.m., 6/5 at 1. Meet in front of the Dakota, CPW and 72nd St. Small Journeys (533-6342). $5.

VINES—A walking tour at Wave Hill; grapes, porcelainberry, honeysuckle, etc. 6/5 at 2:15. Meet at Wave Hill House, W. 249th St. and Independence Ave., Bronx (549-2055). Free with gate admission: $2, seniors $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 6/1, 2 at 7:35, vs. Atlanta... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 6/4, 5 at 8, 6/6 at 2, vs. Kansas City.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Trans-Atlantic Challenge Cup. 5/31 at 1:30: Napoli vs. Nacional. At 4: Cosmos vs. Chicago Sting.

BOXING—All-star bouts. Madison Square Garden (564-4400), 6/4 at 8. $10, $15.

WRESTLING—All-star matches. Madison Square Garden, 6/5 at 8:30. $5-$10.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (641-4700). Daily except Tues. Post time, 1 p.m. $2... Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). Thru 6/16, nightly except Sun. First race, 8 p.m. $2.25, $3.25.

Children

KIDS' DAY AT THE MARKET—Citicorp, Lexington and 54th St. (559-4259). Sat. at 11 a.m. 6/5, 11: origami with Michael Shall. Free.

THE FUN-ZAPOPPIN' MAGIC SHOW—Michael Taubenslag Productions, Jan Hus Playhouse, 351 E. 74th St. (772-9180). 6/6 at 1:30. $3.

RAINBOW PUPPET FUNSHOPS—At Public Library branches. Free, but reservations a must. 6/1, 2, 3, 5, 11, 15, 16. Phone 254-9523 for locations and times.

KINGSBURY CARNIVAL—At P.S. 188, 218-12 Hartland Ave., Bayside, Queens. 6/6, 1-5. Games, a space walk, calliope, entertainment. Free.

FOLKTALES FOR THE YOUNG—Participation theater. 6/6 at 11 a.m. Shorefront YM-YWHA, 3300 Coney Island Ave. (646-1444). $4.

FALLS, FROGS, AND FISH—Adventure for the family, in Central Park. 6/5 at 11 a.m. and 2. Meet at Central Park West and 103rd St. Reserve (397-3156). Raindate, 6/12.

JEHAN CLEMENTS, storyteller, performs "Alfred the Ant," and other tall tales. Vineyard Theatre, 309 E. 26th St. (242-2644). 6/5, 12, 19, 26 at 1 and 3. $3 for children, $4 for adults.

RING AROUND A RAINBOW—Shadow Box Theatre, with shadow, hand, and rod puppetry, music and dance. Fantasy combined with education for health. P.S. 146, 421 E. 106th St. (724-0677). 6/2 at 10:30 a.m. 6/1 at 10:30 and 1:15. $2.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—"Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... Sat. and Sun.: films, at 2. 6/5, after the movie: workshop on building fantasy structures; free with museum admission.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. *Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1,* Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Pianist eves. **(M)** AE.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork *chops, barbecued spare ribs, prime rib of beef.* Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 6-11:30. Br Sun. noon-4. Closed Mon. **(M-E)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-4 a.m. Private parties. **(M)** AE.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

YE WAVERLY INN—16 Bank St., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Thurs. 5:15-10, Fri.-Sat. to 11, Sun. 4:30-9. Br. Sun. noon-3:30. **(M)** AE, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: *panzerotti, tortellini, veal rollatini with green* noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25, Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Reduced rate parking for D. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 5-11. Early bird D 5-7. Br Sun. noon-3. Pianist nightly **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels mariniere. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central). 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

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Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. *Spcls: mutton chop, London mixed grill, oysters* with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar:** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5-11:30. Br Sun. 11:30-3. **(E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. *noon*-3. Open Mon.-Sat. 11 *a.m.-2 a.m.*, Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Jacket required. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MAHARLIKA—556 Fifth Ave., bet. 45th & 46th Sts., 575-7802. Casual. Phillipine. Spcls: chicken & pork adobo, sizzling bangus, bifstik Filipino. Res. sug. L Mon.-Fri noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern *fried chicken, chili, barbecued spareribs. Res. sug.* L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, *Sichuan Pavilion beef duet,* eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer outdoor garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-American. Spcls: grilled lamb with sorrel sauce, Russian chicken cutlets, bay scallops Florida style. Res. sug. Open daily 11:30-2 a.m. Bar open til 4 a.m. **(M)** AE, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M-E)** AE, CB, DC, MC, V.

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Reservations: WO 6-1277

RESTAURANT DIRECTORY

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D Mon.-Sat. 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7:30-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencales. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

TOVARISCH—38 W. 62nd St., 757-0168. Casual. Authentic Russian. Spcls: caviar, Siberian pelmeny, shashlyk, chicken kiev. Res. nec. L Mon.-Sat. 11:30-2:30. D Mon.-Sat. 5-10. S 10-11:45. Closed Sun. **(M)** AE, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon to 10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 6/1-6, Billy Taylor Trio with Carrie Smith. 6/8-13, Arthur Prysock. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 6/3, Kasim Sulton; Michael Smotherman. 6/4, 5, Sippie Wallace. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9 & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter with pianist Gerald Cook and Jimmy Lewis on bass, Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 6/5, Cloud Valley. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 6/6, Lou Stein Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/1-6, Jimmy Smith Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 6/1, Dave Wygal & Time; Jesse Wasser. 6/2, Beau Jeste. 6/3, Cha Cha Fernandez and the Slumlords. 6/4, The Coasters. 6/5, Murder, Inc. 6/6, The Moberlys. 6/7, The Necropolitans. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 6/4, John Fahey; John Renbourn. 6/5, Rod McDonald. 6/6, Chicago City Limits. Shows at 9:30 & 11. No credit cards.

GINGER MAN—51 W. 64th St., 399-2358. Wed. Showcase, 9-midnight. The Harlem Blues & Jazz Band, featuring Bobby Williams, Eddie Durham, George James and others, Thurs. 9 & 10:30, Fri. & Sat. 9, 10:30 & midnight. Miss Rhapsody and Ram Ramirez join them on Thurs. AE, DC, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/31, 6/7, Bob Cunningham & Bross Townsend. 6/1, 2, Jann Parker. 6/3-5, Wendel Stuart. 6/6, Kenia. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Wed., New Moon Swing Band. Thurs., New York Samba Band. 6/4, 5, Loremil Machado Afro-Brazilian Musicians & Dancers. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Thru 6/7, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 5/31, 6/1, Joe Lee Wilson & the Joy of Jazz. AE, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 6/1 at 10, Kosme followed by The Drifters at 11:30, (doors open at 9). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. 6/2-5, Kenny Rankin, Wed., Thurs. at 9 & 11; Fri. & Sat. at 9, 11, & 1 a.m. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/5, jazz singer-pianist Shirley Horn, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 6/5, Jane Blackstone with Mike Formanak and Bill Washer. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 6/2, The Method; Dana Calitri. 6/3, 4, Jim Dawson. 6/5, Dan Daley. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/31, Grown Ups. 6/6, Clarence Clemmons & the Redbank Rockers. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 5/31, 6/7, Ed Palermo Big Band. 6/1, Jeff Hoffman. 6/2, Nite Spryte. 6/3, Janet Lawson. 6/4-6, George Adams. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 6/1-5, 8-12, Quentin Crisp. 6/6, Marta Heflin. 6/7, Schreiner Lapierre. AE, MC, V.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 6/4, 5, Lillias White and the David Hopkins Trio. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 5/31, Jimmy Madison Quintet. 6/1-5, Ray Barretto & His Ten Piece Latin Jazz Orchestra. 6/6, 7, Clyde Lucas. 6/8-12, George Coleman Quartet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 6/1-12, Dave Brown, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 5/31, Angel Canales and Bobby Rodriguez. Wed.-Sun. at 8, hypnotist Robert Halpern. 6/7, Tipica '73 and Charanga Casino. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 5/31, 6/7, Mel Lewis Big Band. 6/1-6, Red Rodney; IRA Sullivan Quintet. 6/8-13, Woody Shaw Quintet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/31, Professor Aaron Bell. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/31, 6/1, Jim Lauderdale Band. 6/2, Johnny Jake Band. 6/3, Middle of the Road. 6/4, 5, Soozie and High in the Saddle. 6/6, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 5/31, Gabe Johnson and the Trailhand Band plus Buzz Dakota. 6/2, Livingston Taylor. 6/3, A.T. Doe and the Dividends. 6/4, 5, Inside Straight. 6/7, Jonathan Edwards. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & midnight. MC, V.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/31-6/5, comedians Rob Bartlett, Barry Berry & Jerry Dinerstein, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. Sat. night m.c. Paul Suntup. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. magician Imam. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/5, Hey Jackson Trio. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Duo Kelly & Lockett, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. 6/4, Lee Castle and the Jimmy Dorsey Orchestra. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Lee Wylie & Bill Pollack, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 6/1-5 at 8:30, Lois Sage. 6/1 at 11, Frank Speiser. 6/4, 5 at 11, Herb & Potatoe. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Thru 6/20, The Dance Dimension Revue, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 6/1-13, Pudgy, Sun.-Thurs. at 9:30, Fri.-Sat. at 9 & 11:30. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 6/1-5, Ann Reinking featuring John Del Duca & Robert Warner. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *Forbidden Broadway,* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 6/27, Israeli singer Carmela Corren with Aris San, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 6/2, Barbara McDaniel & Christine Ranck, 6/3, 5, Rosemary Loar. AE, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs in a salute to Cole Porter, every Wed.-Sat. 9 to 1 a.m. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, Mon.-Fri. 6:30-11:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 6/5, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 6/26, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 6/5, a special *"I Love New York Salute"* with pianist-singer Ronny Whyte & friends, Tues.-Sat., 8-midnight. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m., Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. 6/1, 2, 7-9, Phylis Love 6/3, 5, Lisa Passero. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 5/31, Steve Hayes; Louisa Sulzer. 6/1, Nancy Gershwin. 6/2, The Pools. 6/3, Rita Nachtmann & Lisa Loomer in *A Crowd of Two.* 6/4, Amy. 6/5, Karen Mason with Brian Lasser. 6/7, Stephanie Silverman. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/31, Red Richards. 6/1-5, 8-12, Dave McKenna. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V.

THE PRIORY—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave., at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

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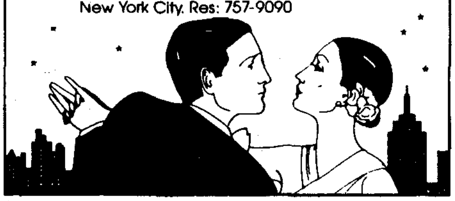

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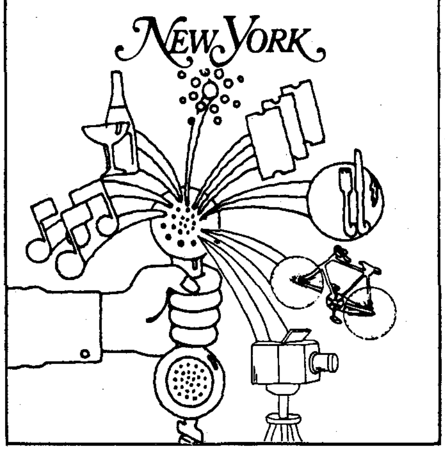

RADIO HIGHLIGHTS

Wed., June 2

3:00/WNCN—Albeniz: Zambra granadina: Danza oriental (de Larrocha).
WNYC—Peter Dawson, baritone.
4:00/WNCN—Vivaldi: Cto for 2 Lutes & String Orch in G (Scheit, Gruenmayer/Seipenbusch).
5:00/WNCN—Stravinsky: Danses Concertantes (Craft).
5:06/WQXR-AM/FM—Peterson-Berger: Carnival in Stockholm.
6:00/WNCN—Mozart: Sym #39 in E-Flat (Walter).
6:30/WNYC—Copland: The Tender Land: Excerpts (Copland).
7:00/WNCN—Elgar: Pomp & Circumstance March #1 in D, Op. 39 (Ormandy).
8:00/WNYC—Elgar: Sym #1 (Barenboim).
8:06/WQXR-AM/FM—Stravinsky: Sym #1 in E-Flat.
9:00/WNCN—Schubert: Hirt auf dem Felsen, Op. 129 (Ludwig).
10:00/WNCN—Schostakovich: Sym #14, Op. 135 (Varady, Fischer-Dieskau/Haitink).
11:00/WNCN—Mendelssohn: 4 Pieces for String Qt, Op. 81 (Gabrieli String Qt).

Thu., June 3

3:00/WNCN—Luening: Piano Sonata in Memoriam Ferruccio Busoni (Oppens).
WNYC—Harry Partch, composer.
4:00/WNCN—Chopin: Barcarolle in F-Sharp, Op. 60 (Moravec).
5:00/WNCN—Wagner: Siegfried Idyll (Walter).
5:06/WQXR-AM/FM—Rimsky-Korsakov: The 3 Wonders from Tale of Tsar Saltan.
6:00/WNCN—Mozart: Qt #13 in d (Amadeus String Qt).
6:30/WNYC—Franck: Symphonic Variations (Roge/Maazel).
7:00/WNCN—Verdi: Rigoletto: Giovanna, ho dei rimorsi (Berger, Peerce/Cellini).
8:00/WNYC—J.S. Bach: Sonata in d (Kohnen, Bylsma).
8:06/WQXR-AM/FM—Haydn: Sym #92 in G "Oxford."
8:30/WNCN—Zubin Mehta conducting the New York & Israel Philharmonic.
11:00/WNYC—Bartok: Solo Violin Sonata (Banat).

Fri., June 4

3:00/WNCN—Thomson: Plow That Broke the Plains (Stokowski).
WNYC—Sibelius: Rare Recordings (Kajanus, Koussevitzky, Schneevoigt).
4:00/WNCN—Brahms: Intermezzo in C, Op. 119, #3 (Curzon).
5:00/WNCN—Paganini: Caprice in a, Op. 1, #24 (L. DiTullio, V. DiTullio).
5:06/WQXR-AM/FM—Granados: Mazurka from Escenas Romanticas.
6:30/WNYC—The World of Opera.
7:00/WNCN—Albinoni: Cto in A, Op. 10, #5 (Scimone).
7:30/WNYC—Weinberger: Schwanda the Bagpiper (Prey, Popp, Jerusalem, Nimsgern, Wallberg).
8:00/WNCN—Corelli: Trio Sonata in C, Op. 4, #1 (Goberman, Tree, Earle, Schneider).
8:06/WQXR-AM/FM—Stravinsky: Petrouchka.
9:00/WNCN—Mahler: Sym #5 in C-Sharp: Adagietto (Lehwalder/Kaplan).
9:06/WQXR-AM/FM—Tchaikovsky: The Nutcracker: Selections (Williams).
11:00/WNYC—Fontana: Sonata Secunda (Alarius Ens).

Sat., June 5

9:06 a.m./WQXR-AM/FM—Chopin: Nocturne #13 in c, Op. 48.
10:00 a.m./WNCN—Soler: Fandango in d (Kipnis).
WNYC—Glenn Gould, pianist.
10:06 a.m./WQXR-AM/FM—Wieniawski: Violin Cto #2 in d, Op. 22.
12:00/WNCN—Debussy: Prelude a l'apres-midi d'un faune (Haitink).
WNYC—Chopin: 24 Preludes, Op. 28 (Orozco).
12:06/WQXR-AM/FM—Schubert: Konzertstuck for Violin & Orch in D.
1:00/WNYC—Berlioz: Symphonie Fantastique (Orozco/Shostakovich).
2:06/WQXR-AM/FM—Beethoven: Fidelio.
3:00/WNCN—Beethoven: Piano Sonata #17 in d, Op. 31, #2 "Tempest" (Bilson).
WNYC—Music by **Vivaldi, Hotteterre, Corelli** & others (Kenyon, Brueggen).
5:00/WNCN—Bizet: Jeux d'enfants, Op. 22 (Benzi).
5:06/WQXR-AM/FM—Ravel: Tzigane.
6:00/WNCN—Dvorak: Czech Suite, Op. 39 (Mackerras).
7:00/WNCN—Persichetti: Serenade for 10 Wind Instruments #1, Op. 1 (Foster).
8:00/WNCN—Stravinsky: 4 Norwegian Moods (Stravinsky).
8:06/WQXR-AM/FM—Boccherini: Qnt in e, Op. 50.
9:00/WNCN—Mascagni: L'Amico Fritz (Freni, Pavarotti/Gavazzeni).
9:06/WQXR-AM/FM—Stravinsky: Scherzo a la Russe; Orpheus (Davis).
11:00/WNCN—Ravel: Berceuse sur le nom de Gabriel Faure (Tarack, Hancock).

Sun., June 6

10:00 a.m./WNCN—Torroba: Concierto de Castilla (Tarrago/Arambarri).
WNYC—Leopold Stokowski, conductor.
10:06/WQXR-AM/FM—Debussy: Sonata #2 for Flute, Viola & Harp.
11:00 a.m./WNCN—Brahms: Piano Cto #1 in d, Op. 15 (Lill/Mata).
1:00/WNCN—Haydn: Oratorio "The Seasons" (Blegen, Creech, Gramm/Levine).
1:06/WQXR-AM/FM—Handel: Solomon: Excerpts.
2:06/WQXR-AM/FM—J.C. Bach: Sym #4 in B-Flat, Op. 3.
3:06/WQXR-AM/FM—Shostakovich: Sym #5 (Leppard).
3:40/WNCN—MacDowell: Woodland Sketches, Op. 51 (Lythgoe).
5:00/WNCN—Arriaga: Sym in D (Arambarri).
6:00/WNYC—Schumann: Fantasy in C, Op. 17 (Brendel).
7:00/WNCN—Rimsky-Korsakov: Maid of Pskov (Shumilova, Nelepp, Pirogov/Sakharov).
7:06/WQXR-AM/FM—Ravel: Pavane for a Dead Princess.
8:00/WNYC—Strauss: Symphonia domestica, Op. 53 (Davidovich/Zimmermann).
8:06/WQXR-AM/FM—Puccini: Il Trittico.
11:00/WNYC—Vivaldi: Cto in a for Recorder, 2 Violins & Continuo (Brueggen, Concentus Musicus).

Mon., June 7

3:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis (Abravanel).
WNYC—Blackwood: Microtonal Essays.
4:00/WNCN—Telemann: Harpsichord Fantasia in b (Hokanson).
5:00/WNCN—Chopin: Polonaise #2 in e-flat, Op. 26, #2 (Malcuzynski).
5:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #6.
6:00/WNCN—Janacek: Sinfonietta (Zinman).
6:30/WNYC—Gershwin: An American in Paris (L. Slatkin).
8:00/WNCN—Monteverdi: Orfeo (Huttenlocher, Yaker, Turba, Schmidt, Linos, Franzen, Groschel, Hermann, Calabro/Harnoncourt).
WNYC—Respighi: The Birds (New Koto Ensemble).
8:06/WQXR-AM/FM—Schumann: Sym #2 in C, Op. 61.
9:06/WQXR-AM/FM—Corelli: Organ & Strings Cto in C (Wilson).
10:00/WNCN—Mozart: Serenade for String Qnt #13 in G (Laredo, Rhodes, Robinson, Levine). Recorded at the 92nd St. YM-YWHA.
11:00/WNYC—Francaix: Petit quatuor pour saxophones (Francois Danneels Saxophone Qt).

Tue., June 8

3:00/WNCN—Braun: Guitar & Flute Sonatina (Duncan, Ernst).
WNYC—Henze: Tristan.
4:00/WNCN—Schumann: 5 Pieces in Folk-Style for Cello & Piano, Op. 102, #4, 1 & 3 (Rostropovich, Yampolsky).
5:00/WNCN—Prokofiev: Violin Sonata, Op. 115 (Ricci).
5:06/WQXR-AM/FM—Rossini-Respighi: Mazurka from La Boutique Fantasque.
6:00/WNCN—Saint-Saens: Violin & Piano Sonata #1 in d, Op. 75 (Bor, Lowenthal).
6:30/WNYC—Foster: That's What's the Matter; Soiree Polka; Some Folks (DeGaetani, Guinn, Kalish).
7:00/WNCN—Schumann: Cello Cto in a, Op. 129 (Rose/Bernstein).
8:00/WNCN—Telemann: Oboe d'amore Cto in A (Clement/Redel).
WNYC—"All in the Family": Relatives of Celebrated Composers: **L. Mozart:** Cassation in G (Barenboim). **M. Haydn:** Duo Concertante for Viola & Organ (Marriner).
8:06/WQXR-AM/FM—Beethoven: Egmont: Complete Incidental Music.
9:00/WNCN—Takemitsu: Far calls. Coming, far! (de Waart).
9:06/WQXR-AM/FM—A Schubert Evening.
11:00/WNCN—Ravel: Violin & Cello Sonata (Cohen, Eddy).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
④ Health Field
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
Ⓗ Fri/Sneak Preview
Tue/**Movie:** Runaway Island
Ⓢ Thu/**Movie:** Zero to Sixty

6:25
④ Today in New York
⑦ Listen and Learn

6:30
② Captain Kangaroo
⑤ Popeye
⑪ Hot Fudge
⑬ Wed-Fri,Tue/Captioned News
Mon/Inside Albany
Ⓗ Wed/**Movie:** Charlie, the Lonesome Cougar. Part I.
Thu/On Vacation with Mickey Mouse and Friends
Fri/Brendon Chase: Brendon
Mon/**Movie:** Heidi
Ⓢ Mon/Introducing Janet
Tue/Island of Nevawuz

6:45
㉑ A.M. Weather

7:00
② Morning
④ Today
⑤ Great Space Coaster
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Josie and the Pussycats
⑬ Nightly Business Report
㉑ Lilias, Yoga and You
Ⓗ Fri/ Brendon Chase: The Blind Pool
Ⓢ Fri/**Movie:** Island of Nevawuz

7:30
⑤ Woody & Bugs
⑨ Jim Bakker
⑪ MGM Cartoons
⑬ MacNeil/Lehrer Report
㉑ Wed-Fri,Tue/L.I. Newsview
Mon/ Washington Mainstream
Ⓗ Wed/Flashback: The Last Voyage of the Morro Castle
Thu/**Movie:** Charlie, the Lonesome Cougar. Part II.
Fri/**Movie:** The Mysterious Stranger
Ⓢ Wed/Short Picks
Mon/**Movie:** ffolkes
Tue/**Movie:** Journey Back to Oz

8:00
⑪ Tom and Jerry
⑬ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
㉑ Sesame Street
Ⓗ Mon/Consumer Reports Presents: The Not-For-Kids Only Show
Tue/**Movie:** This Time Forever
Ⓢ Wed/**Movie:** Captain Scarlet and the Mysterons
Thu/**Movie:** Thunderbirds to the Rescue
Fri/A Country Music Tribute to Kitty Wells

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⑪ Magilla Gorilla
⑬ Over Easy
Ⓗ Wed/**Movie:** Caveman
Thu/**Movie:** Beyond the Reef
Mon/**Movie:** Hog Wild

9:00
② World of People
④ Donahue
⑤ Brady Bunch
⑦ Richard Simmons
⑨ Straight Talk
⑪ Flipper
⑬ Sesame Street
㉑ PBS Latenight
Ⓗ Fri/Flashback: The Last Voyage of the Morro Castle

9:30
② Jokers Wild
⑤ My Three Sons
⑦ Good Morning New York
⑪ Gentle Ben
Ⓢ Wed,Fri,Mon,Tue/Aerobicize
Thu/Noel Buys a Suit

10:00
② One Day at a Time
④ Diff'rent Strokes
⑤ Waltons
⑨ Romper Room
⑪ Wed-Fri/Civic Programming
Mon,Tue/Munsters
⑬ Instructional programming thru 4 p.m.
㉑ Instructional School Service through 3 p.m.
Ⓗ Wed/**Movie:** The Daybreakers
Thu/**Movie:** Darby O'Gill and the Little People
Fri/HBO Theatre: Plaza Suite
Mon/**Movie:** The Legend of the Lone Ranger
Tue/**Movie:** The Hearse
Ⓢ Wed/**Movie:** Norman. . .Is That You?
Thu/**Movie:** The Last Hunt
Fri/**Movie:** Les Girls
Mon/**Movie:** Father of the Bride
Tue/**Movie:** All the Fine Young Cannibals

10:30
② Alice
④ Wheel of Fortune
⑪ Tue/Herman Badillo's Urban Journal
Ⓦ Wed/**Movie:** Tarka the Otter
Thu/**Movie:** Falling in Love
Fri/**Movie:** Marco Polo, Jr.
Mon/**Movie:** Mister Buddwing
Tue/**Movie:** Fifth Season

11:00
② Price Is Right
④ Texas
⑤ Hour Magazine
⑦ Love Boat
⑨ Tic Tac Dough
⑪ Wed-Fri/Medical Center
Mon/Focus: New Jersey

11:30
⑨ Celebrity Bullseye
⑪ Mon,Tue/Odd Couple
Ⓢ Wed/**Movie:** The Blues Brothers

12 **NOON**
② Tattletales
④ Doctors
⑤ Midday
⑦ Family Feud
⑨ News
⑪ Wed-Fri/Candid Camera
Mon,Tue/Couples
Ⓗ Wed/**Movie:** Cardiac Arrest
Thu/**Movie:** Elvis
Fri/Return Engagement: John Wayne: The Duke Lives On
Mon/**Movie:** The Last Metro
Tue/Return Engagement: Superspies
Ⓢ Thu/**Movie:** Cutter's Way
Fri/**Movie:** Dog Day Afternoon
Mon,Tue/Romance

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Ryan's Hope
⑪ Inn Midday Edition
Ⓢ Mon/**Movie:** Atlantic City
Tue/**Movie:** Stripes

1:00
② As the World Turns
④ Days of Our Lives
⑦ All My Children
⑨ John Davidson
⑪ 700 Club
Ⓗ Fri/**Movie:** Continental Divide
Tue/**Movie:** The Daybreakers
Ⓢ Gallagher: An Unsensored Evening

1:30
⑤ Love American Style
Ⓗ Wed/**Movie:** The Hearse

2:00
④ Another World
⑤ Ghost and Mrs. Muir
⑦ One Life to Live
⑨ Pitfall
⑪ Magic Garden
Ⓢ Wed,Mon/Aerobicize
Thu/**Movie:** ffolkes

2:15
Ⓢ Fri,Mon/Aerobicize

2:30
② Capitol
⑤ Bewitched
⑨ Match Game
⑪ Krofft Superstars
Ⓗ Thu/Superspies
Mon/Legends: John Wayne: The Duke Lives On
Ⓢ Wed/**Movie:** Dead Man's Float
Fri/**Movie:** The Incredible Voyage of Stingray
Mon/**Movie:** Smokey II
Tue/Jonathan Winters

3:00
② Guiding Light
④ CHiPs
⑤ Get Smart
⑦ General Hospital
⑨ Bonanza
⑪ Tom and Jerry
㉑ Lilias, Yoga and You
Ⓗ Fri/**Movie:** The Daybreakers
Tue/HBO Theatre: Plaza Suite
Ⓢ Tue/Noel Buys a Suit

3:30
⑤ Brady Bunch
㉑ Villa Alegre
Ⓗ Wed/**Movie:** Caveman
Thu/**Movie:** The Legend of the Lone Ranger
Mon/**Movie:** Hog Wild
Ⓢ Tue/**Movie:** Spaceketeers

4:00
② Barnaby Jones
④ Mary Tyler Moore
⑤ Little Rascals
⑦ Edge of Night
⑨ Wed/**Movie:** Coogan's Bluff (1968). Clint Eastwood, Lee J. Cobb. Don Siegal's stylish action builds well on the Eastwood persona. An Arizona sheriff comes to New York to track down his man.
Thu/**Movie:** The Bounty Killer (1964). Dan Duryea, Rod Cameron. An intriguing but severe Western with a terrific array of old actors.
Fri/**Movie:** Rough Night in Jericho (1967). Dean Martin, George Peppard. A bloody Western, not the best, with Martin as the heavy.
Mon/**Movie:** The Producers (1967). Zero Mostel, Gene Wilder. Mel Brooks's classic comedy about the making of the perfect Broadway flop, *Springtime for Hitler*. Innumerable precious moments to offend anybody.
Tue/**Movie:** Sorrowful Jones (1949). Bob Hope, Lucille Ball. Racetrack comedy based on *Little Miss Marker* but not as good.
⑪ Scooby Doo
⑬ Sesame Street
㉑ Over Easy
Ⓢ Wed/**Movie:** Captain Scarlet and the Mysterons
Thu/Noel Buys a Suit

4:30
④ Dark Shadows
⑤ Chico and the Man
⑦ People's Court
⑪ Good Times
㉑ Electric Company
Ⓢ Thu/**Movie:** Toby and the Koala Bear
Fri/**Movie:** Winds of Change
Mon/**Movie:** Captain Scarlet and the Mysterons

5:00
② ④ ⑦ News
⑤ Bionic Woman
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
㉑ Sesame Street
Ⓗ Wed/Brendon Chase: Bang
Thu/ Brendon Chase: The Blind Pool
Fri/Brendon Chase: Brendon
Mon/Brendon Chase: The Picnic
Tue/Video Jukebox

5:30
⑬ Electric Company
Ⓗ Wed/Video Jukebox
Thu/On Vacation with Mickey Mouse and Friends
Fri/Brendon Chase: The Blind Pool
Mon/**Movie:** Heidi
Tue/**Movie:** Runaway Island
Ⓢ Wed/**Movie:** Zero to Sixty
Tue/**Movie:** Blow Up

Evening, June 2-4 and 7-8

Wed., June 2

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Happy Days Again
⑬ Dick Cavett
㉑ Here's to Your Health
㉛ Brooklyn College Presents
Ⓗ **Movie:** Charlie, the Lonesome Cougar. Part I.
Ⓢ **Movie:** The Electric Horseman

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Motorweek
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ New Voice
Ⓗ Flashback: The Last Voyage of the Morro Castle

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ People's Court
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Up and Coming
Ⓢ Bizarre

8:00
② Incredible Hulk

TELEVISION

4 Real People
5 PM Magazine
7 Greatest American Hero
9 **Movie:** Scott of the Antarctic (1948). John Mills, Derek Bond. Trudging along with Scott to the South Pole.
11 **Special:** Network of Spies: The Soviet KGB in North America
13 Media Probes
21 Murder Most English
31 Black Man's Land
H **Movie:** Blow Out
S **Movie:** Continental Divide
W **Movie:** Atlantic City

8:30
5 Carol Burnett
11 **Baseball:** Yankees vs. Kansas City
13 **Movie:** Mahler (1974). Robert Powell, Georgina Hale. Ken Russell's explosive and passionate film about the life of composer Gustav Mahler.

9:00
2 **TV Movie:** Rodeo Girl (1982). Katharine Ross, Bo Hopkins.
4 Facts of Life
5 Merv Show
7 Fall Guy
21 Alfred Hitchcock
31 Danger UXB
U **Movie:** Happy Birthday to Me

9:30
4 Love, Sidney
21 Doctor in the House

10:00
4 Quincy
5 11 News
7 Dynasty
21 More of that Nashville Music
31 Picasso: Legacy of Genius
H Robert Klein at Yale
S **Movie:** The Blues Brothers
W **Movie:** Galaxina

10:15
13 The Regulators: Our Invisible Government

10:30
9 Nine on New Jersey
11 News
21 Bluegrass Ramble

11:00
2 4 7 News
9 Benny Hill
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Second Hand Heart

11:30
2 **TV Movie:** Letters From Frank (1979). Art Carney, Maureen Stapleton.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Flickers
21 Captioned News
H **Movie:** The Hearse

11:45
W **Movie:** Excalibur

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12 **Midnight**
7 Manions of America
21 Latenight

12:15
S **Movie:** The Howling

12:30
4 Late Night with David Letterman
5 Rat Patrol
9 **Movie:** Desert Patrol (1958). Richard Attenborough, John Gregson. Solemn WW2 mission in North Africa.
11 Star Trek

1:00
5 Get Smart

1:15
H **Movie:** The Haunting of Julia

1:30
4 Uncle Floyd Show
5 Love American Style
11 News

1:45
2 **Movie:** Black Magic (1944). Orson Welles, Akim Tamiroff.
S **Movie:** Hollywood Boulevard

2:00
4 Mary Tyler Moore
5 **Movie:** The Man Who Haunted Himself (1971). Roger Moore, Hildegard Neil. A curious psychological mystery about a man's double.
9 Joe Franklin
11 **Movie:** The Perils of Pauline (1947). Betty Hutton, John Lund. Flimsy bio of Pearl White, silent star, is pleasant as a musical.

2:15
7 **Movie:** Maryjane (1968). Fabian, Diane McBain.

2:30
4 Here's Lucy

2:55
H **Movie:** Cardiac Arrest

3:00
4 Millionaire
9 **Movie:** Voice From the Grave (1976). Zita Johnson. The electric chair just won't vanquish some people.

3:15
S **Movie:** Continental Divide

3:51
2 **Movie:** The King of Denmark (1969). Joseph Cotten, Margaret Leighton.

4:00
11 Hazel

4:05
7 News

4:25
H **Movie:** Blow Out

4:30
9 Face the Music
11 Abbott and Costello

5:00
11 Biography
S Father Time

5:30
9 Morning Stretch
11 Black Conversations
S Short Picks

Thu., June 3

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Barney Miller
13 Dick Cavett
21 Here's to Your Health
31 N.Y.U. Broadcast Lab
S **Movie:** Made in Paris

6:30
11 Jeffersons
13 N.J. Nightly News
21 Hidden Places: Where History Lives
31 City Comment
H **Movie:** Charlie, the Lonesome Cougar. Part II.

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 You Asked For It
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 **Baseball:** Yankees vs. Toronto Blue Jays
13 MacNeil/Lehrer
21 L.I. Newsview
31 Tony Brown's Journal
H **Movie:** Beyond the Reef

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Mork and Mindy
9 **Movie:** The People Against O'Hara (1952). Spencer Tracy, Pat O'Brien. The trials, so to speak, of a criminal lawyer. Simple-minded.
13 New York & Co.
21 Women's Digest
31 Black Dyad
S **Movie:** ffolkes
W **Movie:** Falling in Love Again

8:30
5 Carol Burnett
7 Bosom Buddies
13 Live from Lincoln Center: Two Philharmonics: Israel and New York, Zubin Mehta Conducts
21 Sneak Previews

9:00
2 **Basketball:** NBA Championship Game
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
31 Masterpiece Theatre: Flickers
H **Movie:** Private Benjamin
U **Movie:** A Change of Season

9:30
4 Gimme a Break
7 Taxi
21 Media Probes

10:00
4 Hill Street Blues
5 11 News
7 Closeup
9 Latin New York
21 Matters of Life and Death
31 An American Original: Oregon Pops Orchestra
S Bizarre
W **Movie:** The Howling

10:30
9 Apple Polishers
11 News
13 Books: Selection or Censorship
21 Tony Brown's Journal
S Jonathan Winters

11:00
4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 L.I. Newsview
H **Movie:** Stripes
S **Movie:** The Electric Horseman
U **Movie:** A Change of Season

11:30
2 News
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Mission: Impossible
13 Dick Cavett
21 Captioned News
W **Movie:** Sex Through a Window

---

12 **MIDNIGHT**
2 Quincy
7 Vegas
9 **Movie:** Slightly Scarlet (1956). Rhonda Fleming, John Payne. A charismatic story of government corruption.
13 American Playhouse: Oppenheimer
21 Latenight

12:30
4 Late Night with David Letterman
5 Rat Patrol
11 Star Trek

12:50
H **Movie:** The Legend of the Lone Ranger

1:00
2 McMillan & Wife
5 Get Smart
S **Movie:** Alice, Sweet Alice

1:10
7 **Movie:** The 25th Hour (1967). Anthony Quinn, Virna Lisi.

1:30
4 Uncle Floyd Show
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** The Ruthless Four (1970). Van Heflin, Gilbert Roland. Looking for gold in Nevada.
9 Joe Franklin
11 **Movie:** Wings of Fire (1967). Suzanne Pleshette, James Farentino. An uninspired drama about a female flier who grows up and helps her father's business.

2:30
4 Here's Lucy
H **Movie:** Beyond the Reef

2:50
S Biz: Panda Mater

3:00
4 Millionaire
9 **Movie:** Electronic Monster (1958). Rod Cameron, Mary Murphy. An insurance investigator stumbles on a mysterious psychiatric clinic. Potentially amusing.

3:08
2 **Movie:** The Rose Tattoo (1955). Burt Lancaster, Anna Magnani.

3:15
S **Movie:** Cutter's Way

3:50
7 News

4:00
11 Hazel
H **Movie:** Private Benjamin

4:30
9 Face the Music
11 Abbott and Costello

5:00
11 Biography
S Jonathan Winters

5:30
9 Morning Stretch
11 Open Mind
S **Movie:** Thunderbirds

Fri., June 4

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Here's to Your Health
31 To be announced
H **Movie:** The Mysterious Stranger
S Showtime's Hollywood

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment
S Kitty Wells

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Action Auction Live From Roosevelt Field Mall in Garden City
31 From Jumpstreet
U **Movie:** Tim

7:30
2 In Search of... Future Life
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Action Auction
31 Different Drummer: Elvin Jones
H Sneak Preview

8:00
2 Dukes of Hazzard
4 Jokebook
5 PM Magazine
7 Benson
9 Billy Graham Special
11 **Baseball:** Yankees vs. Kansas City Royals
13 Washington Week in Review
21 Action Auction
31 Gift of Black Folks
H **Movie:** Continental Divide
S **Movie:** Private Benjamin
W **Movie:** Blowout

8:30
4 Chicago Story
5 Carol Burnett
7 **TV Movie:** To be announced
11 **Baseball:** Yankees vs. Minnesota Twins
13 Wall $treet Week

9:00
2 Dallas
5 Merv Show
9 Outer Limits
13 Non-Fiction Television
21 Action Auction
31 Numero Uno
U **Movie:** An Eye for an Eye

9:30
31 Up and Coming
W **Movie:** Graduation Day

10:00
2 Falcon Crest
4 McClain's Law
5 News
7 Strike Force
9 Newark and Reality
13 Nuclear Countdown
H HBO Theatre: Plaza Suite
S **Movie:** Dog Day Afternoon
W **Movie:** La Cage Aux Folles II

10:30
9 New York Report
11 News
13 Matters of Life and Death
21 Action Auction
31 Melody of a City: Chicago

10:40
9 Kiner's Korner

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 Action Auction
U **Movie:** Le Sex Shop

11:30
2 **Movie:** The Last Wave (1977). Richard Chamberlain, Oliva Hamnett.
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 **Movie:** Mahler (see Wed, 8:30 p.m.).
21 Action Auction
S Gallagher

11:45
W **Movie:** Emanuelle, Joys of a Woman

---

12 **MIDNIGHT**
7 Fridays
H **Movie:** Atlantic City

12:05
S **Movie:** American Gigolo

12:30
4 Late Night with David Letterman
5 **Special:** Blue Jean Network
9 **Movie:** Gypsy Wildcat (1944). Maria Montez, Jon Hall. A princess is raised by gypsies and tries to prove her original identity.
11 Star Trek

1:00
U **Movie:** Happy Birthday to Me

1:30
7 **Movie:** Ensign Pulver (1964). Robert Walker, Burl Ives.
11 News
W **Movie:** Return of the Streetfighter

1:45
H **Movie:** The Daybreakers

1:58
2 **TV Movie:** Winning (1969). Paul Newman, Joanne Woodward.

2:00
4 Uncle Floyd
5 America's Top Ten

⑨ Joe Franklin
⑪ **Movie:** Blindfold (1966). Rock Hudson, Claudia Cardinale. Some nice moments in an uneven story of scientists mixed up in international espionage.

2:05
Ⓢ **Movie:** Death Hunt

2:30
④ Mary Tyler Moore
⑤ Sha Na Na

3:00
④ Millionaire
⑤ **Movie:** Sherlock Holmes in Washington (1943). Basil Rathbone, Nigel Bruce. Holmes sniffs out a missing document and secret service agent.
⑨ **Movie:** Hell's Island (1955). John Payne, Mary Murphy. Tracking down a gem thief and a love interest.

3:30
⑦ News

3:40
Ⓗ **Movie:** Continental Divide

3:45
Ⓢ **Movie:** Private Benjamin

3:56
② **Movie:** One More Train to Rob (1971). George Peppard, John Vernon, Diana Muldaur.

4:00
⑪ Hazel

4:23
② **Movie:** A Sister From Napoli (1970). Geraldine Page, Tom Ewell.

4:30
⑨ Face the Music
⑪ Abbott and Costello

5:00
⑪ Best of Groucho

5:25
Ⓗ Flashback: The Last Voyage of the Morro Castle

5:30
⑤ Underdog
⑪ Biography

5:35
⑨ **Movie:** The Voodoo Man (1944). Bela Lugosi, John Carradine. Marvelous campy horror, with Lugosi seeking innocent female victims to save his zombie wife.

5:45
Ⓢ Showtime's Hollywood

Mon., June 7

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ Here's to Your Health
㉛ All About TV
Ⓢ **Movie:** ffolkes

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Woodwright's Shop
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ You Asked for It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Rebop
Ⓗ Return Engagement: Time Was... The '70s

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ When Havoc Struck
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Gift of Black Folks: Scott Joplin and Paul Laurence

8:00
② Private Benjamin
④ Little House on the Prairie
⑤ PM Magazine
⑦ To be announced
⑨ Billy Graham Special
⑪ **TV Movie:** Attack on Terror: The FBI vs. the Ku Klux Klan (1975). George Grizzard, Rip Torn. Investigating the murder of civil rights workers. Part 1.
⑬ Great Performances: Monteverdi: Orpheus
㉑ Cousteau Odyssey: The Nile
Ⓗ **Movie:** Dog Day Afternoon
Ⓢ **Movie:** Smokey and the Bandit II
Ⓦ **Movie:** Adam & Evelyn

8:30
② WKRP in Cincinnati
⑤ Carol Burnett
⑦ **Baseball:** Chicago White Sox vs. Oakland A's
㉛ Afro-American Perspectives

9:00
② M*A*S*H
④ **TV Movie:** Sister, Sister (1982). Diahann Carroll, Rosalind Cash, Irene Cara.
⑤ Merv Show
⑨ 16th Annual Music City News Country Awards
㉑ Danger UXB
㉛ The Tenement
Ⓤ **Movie:** Happy Birthday to Me

9:30
② House Calls

9:45
Ⓦ **Movie:** The Blue Lagoon

10:00
② Project Aging: No Experience Necessary
⑤ ⑪ News
⑬ An Evening of Forbidden Books
㉑ Sweet Adelines
㉛ Brooklyn Magazine Presents
Ⓢ **Movie:** Hollywood High

10:15
Ⓗ **Movie:** Private Benjamin

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Benny Hill
⑪ Honeymooners
⑬ Dick Cavett
㉑ L.I. Newsview
Ⓤ **Movie:** Mean Streets

11:30
② Lou Grant
④ Best of Carson
⑤ Mission: Impossible
⑦ Nightline
⑨ Ironside
⑪ Saturday Night
⑬ Pick Up Your Feet: The Double Dutch Show
㉑ Captioned News
Ⓢ Romance
Ⓦ **Movie:** Androcles & the Lion

12 MIDNIGHT
⑦ **Movie:** To be announced
⑬ **Movie:** Young and Innocent (1938). Derrick de Marney, Nova Pilbeam.
㉑ Latenight
Ⓢ **Movie:** Atlantic City

12:05
Ⓗ **Movie:** The Legend of the Lone Ranger

12:30
② Quincy
④ Late Night with David Letterman
⑤ Rat Patrol
⑨ **Movie:** No Name on the Bullet (1959). Audie Murphy, Joan Evans. A hired killer has a bad psychological effect on a small Western town. Compelling drama.
⑪ Star Trek

12:40
② Columbo

1:00
⑤ Get Smart

1:30
④ Here's Lucy
⑤ Best of Midday
⑪ News

1:45
Ⓗ **Movie:** Blow Out
Ⓢ **Movie:** The Howling

2:00
④ Mary Tyler Moore
⑨ Joe Franklin
⑪ **Movie:** A Pattern of Morality (1971). Arthur Hill, Vera Miles. A hippie stands accused of murdering a wealthy housewife.

2:15
⑦ **Movie:** The Masque of the Red Death (1964) Vincent Price, Hazel Court.

2:30
④ Millionaire

2:50
⑤ Off the Set

3:00
⑨ **Movie:** Captain Pirate (1953). Louis Hayward, Patricia Medina. The revenge of a wronged pirate.

3:15
Ⓢ **Movie:** Alice, Sweet Alice

3:35
Ⓗ **Movie:** Hog Wild

3:42
② **TV Movie:** Shadow in the Street (1975). Tony LoBianco, Sheree North.

4:00
⑦ News
⑪ Hazel

4:30
⑨ Face the Music
⑪ Abbott and Costello

5:00
⑪ Biography

5:05
Ⓢ **Movie:** Hollywood High

5:30
⑪ Focus: New Jersey

Tue., June 8

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Barney Miller
⑬ Dick Cavett
㉑ Here's to Your Health
㉛ Women: NY Edition

6:30
⑪ Jeffersons
⑬ N.J. Nightly News
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ You Asked For It
⑬ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Insight
⑨ Entertainment Tonight
⑪ **Baseball:** Yankees vs. Boston Red Sox
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Comments
Ⓗ What on Earth?
Ⓢ Aerobicize

8:00
② Walter Cronkite's Universe
④ Bret Maverick
⑤ PM Magazine
⑦ Happy Days
⑨ **Movie:** The Glenn Miller Story (1954). James Stewart, June Allyson. The bio material is hokey, but the music of the great band leader outshines any treatment.
⑬ Masterpiece Theatre: Danger UXB
㉑ Square Foot Gardening
㉛ With Ossie and Ruby
Ⓗ **Movie:** *The Dogs of War*
Ⓢ **Movie:** Stripes
Ⓦ **Movie:** Excalibur

8:30
② To be announced
⑤ Carol Burnett
⑦ Laverne & Shirley
㉑ Dennis Potvin: The Man and the Image
㉛ Tony Brown's Journal

9:00
② **Basketball:** NBA Championship Game
④ Flamingo Road
⑤ Merv Show
⑦ Three's Company
⑬ American Playhouse: Oppenheimer
㉑ Masterpiece Theatre: Flickers
㉛ Once Upon a Classic
Ⓤ **Movie:** Le Sex Shop

9:30
⑦ Too Close for Comfort
㉛ Numero Uno

10:00
⑤ ⑪ News

SOLUTIONS TO LAST WEEK'S PUZZLES

W	E	L	L	D	O	N	E		I	M	B	U	E	S
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9 Nine on New Jersey
13 Profiles in American Art: John Stobart
21 L.I. Speakout
31 Brooklyn Magazine Presents
H HBO Theatre: Plaza Suite
S Gabe Kaplan

10:30
9 Newark and Reality
11 News
13 With Ossie & Ruby
W **Movie:** Fifth Season

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners

13 Dick Cavett
21 L.I. Newsview
S Pips
U **Movie:** Second Hand Heart

11:30
2 Alice
4 Decision '82: A report on today's state primaries.
5 Mission: Impossible
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** Midnight (1939). Claudette Colbert, Don Ameche.
21 Captioned News
S Romance

12 MIDNIGHT
2 WKRP In Cincinnati

4 Tonight
7 Fantasy Island
9 Racing from Roosevelt
21 Latenight
H **Movie:** Atlantic City
S **Movie:** 8 1/2
W **Movie:** Sometime Sweet Susan

12:30
2 McCloud
5 Rat Patrol
9 **Movie:** Woman Eater (1959). George Coulouris, Vera Day.
11 Star Trek

1:00
4 Late Night With David Letterman
5 Get Smart
9 Persuaders

1:10
7 **Movie:** The Garden of Allah (1936). Marlene Dietrich, Charles Boyer.

1:30
5 Love American Style
11 News

1:45
H **Movie:** This Time Forever

2:00
4 Uncle Floyd
5 **Movie:** The Big Trees (1952). Kirk Douglas, Eve Miller.
9 Joe Franklin
11 **Movie:** Lover Come Back (1962). Rock Hudson, Doris Day.

2:20
S **Movie:** Dog Day Afternoon

2:30
4 Mary Tyler Moore

2:40
7 News

3:00
4 Here's Lucy
9 **Movie:** The Falcon in Mexico (1944). Tom Conway, Mona Maris.

3:17
2 **Movie:** The Law (1974). Judd Hirsch, Bonnie Franklin.

3:25
H **Movie:** The Dogs of War

3:30
4 Millionaire

4:00
11 Hazel

4:30
9 Face the Music
11 Abbott and Costello
S Pips

5:00
11 Biography
S Gabe Kaplan

5:10
H Return Engagement: Superspies

5:30
11 Suburban Closeup

Weekend, June 5-6

Sat., June 5

6:00
5 Patterns For Living
11 Barbapapa

6:15
S **Movie:** Stingray

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Sport Billy
H **Movie:** Hog Wild

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** My Champion
S **Movie:** Zero to Sixty

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Special** They Run for Their Lives
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** The Lost Continent (1968). Eric Porter, Hildegard Knef.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
H **Movie:** Carbon Copy
S **Movie:** Smokey and the Bandit II

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 Great Movie Cowboys
11 Hee Haw
13 The Regulators: Our Invisible Government

11:30
2 Blackstar
7 Heathcliff & Marmaduke
H Video Jukebox

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 **Tennis:** World Championship
13 This Old House
21 Motorweek
H **Movie:** The Survivor
S Fractured Flickers

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Life of Riley
13 Presente
21 Woodwright's Shop
S **Movie:** Journey Back to Oz

1:00
2 Kwicky Koala
4 This was America
5 Sha Na Na
9 **Movie:** Criss Cross (1948). Burt Lancaster, Dan Duryea.
11 The Prince and the Pauper
13 Checking It Out
21 Vic Braden's Tennis For The Future
W **Movie:** Dude Bandit

1:30
2 30 Minutes
4 Baseball Bunch
5 Brady Bunch
7 News Conference
11 World of Survival
13 To be announced
21 Guitar With Frederick Noad
H **Movie:** The Black Marble

2:00
2 Public Hearing
4 **Baseball**
5 Big Valley
7 Safari to Adventure
11 Sonny & Cher Comedy Hour
13 Two Philharmonics: Israel and New York, Zubin Mehta Conducts
21 L.I. High School Lacrosse
S **Movie:** Norman. . . Is That You?

2:30
2 **Tennis:** 1982 French Open
7 Sugar Ray Leonard's Golden Gloves

3:00
5 **Movie:** Malibu Beach (1979). Kim Lankford, James Daughton.
9 **Movie:** Mysterious Island (1961). Joan Greenwood, Michael Craig.
11 To be announced

3:30
7 Professional Bowlers' Spring Tour
11 Rhoda
H **Movie:** Hog Wild
S Noel Buys a Suit

4:00
2 **Golf:** Kemper Open
11 Sanford and Son
13 Oppenheimer
21 Action Auction Live from Roosevelt Field Mall
31 Masterpiece Theatre: Flickers
S **Movie:** Zero to Sixty

4:30
11 White Shadow
S Showtime's Hollywood

5:00
2 **Special:** Belmont Stakes
4 Here's Lucy
5 Mission: Impossible
7 Wide World of Sports
9 Maude
13 America's Black Forum
31 Numero Uno
H Return Engagement: Some Call Them Freaks
W **Movie:** Thunderbirds

5:30
4 Pop Goes the Country
9 Chronicle
11 Star Trek
13 Open Mind
21 Action Auction
31 Searching

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing from Belmont
13 New Jersey Show
31 European Television
H **Movie:** My Champion
S **Movie:** Smokey and the Bandit II

6:30
2 4 7 News
9 Wild Kingdom
11 Dance Fever
21 Action Auction
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 Welcom Back Kotter
7 New York People
9 **Baseball**
11 Solid Gold
13 Inside Albany
31 Righteous Apples
W **Movie:** The Country Girl

7:30
2 Back Stage With Tony
4 Look at Us
5 All in the Family
7 Crimestoppers
13 Lawmakers
31 Up and Coming

8:00
2 Walt Disney
4 Harper Valley
5 **Special:** Ike: The War Years. Robert Duvall, Lee Remick. Part I.
7 Today's FBI
11 **Baseball**
13 Ireland: A Television History
31 Blacks, Blues, Blacks
H **Movie:** Stripes
S What's Up America

8:30
4 One of the Boys

9:00
2 **TV Movie:** The Mating Season (1982). Swoosie Kurtz, Lawrence Luckinbill, Luci Arnaz.
4 Barbara Mandrell
7 Love Boat
13 **Movie:** Midnight (see Tue, 11:30 p.m.)
31 Great Performances
S **Movie:** Stripes
U **Movie:** Who's That Knocking

9:30
9 Music World
W **Movie:** Stripes

10:00
4 NBC Reports: The Making of the President
5 News
7 Fantasy Island
9 Billy Graham Special
H **Movie:** Blow Out

10:30
5 Black News
11 News

10:35
13 Sneak Previews

11:00
2 4 7 News
5 **Movie:** The Alamo (1960). John Wayne, Richard Widmark. Wayne deifies this famous battle in a predictable and not very interesting way.
9 Agronsky and Company
11 Odd Couple
S Bizarre
U **Movie:** Tim

11:05
13 To the Manor Born

11:15
7 News

11:25
13 Dick Cavett

11:30
4 SCTV Network
9 Harness Racing from Roosevelt
11 Street of San Francisco
S **Movie:** The French Woman
W **Movie:** Last Tango in Paris

11:45
2 Sportspeople
7 **Movie:** The President's Plane is Missing (1971). Buddy Ebsen, Peter Graves.

11:50
H **Movie:** Carbon Copy

12 MIDNIGHT
2 **TV Movie:** Charley Varrick (1972). Walter Matthau, Joe Don Baker.
9 Championship Wrestling

12:05
13 Matinee at the Bijou

12:30
11 Twilight Zone

1:00
4 Uncle Floyd
9 **Movie:** Summertime Killer (1973). Karl Malden.
U **Movie:** Second Hand Heart

1:20
S Playmate Reunion

1:25
H **Movie:** The Black Marble

1:30
4 Rock Concert
11 News

1:35
7 **Movie:** The Man (1971). James Earl Jones, Martin Balsam.

1:45
W **Movie:** REO Speedwagon

2:00
4 Kenny Everett
11 **Movie:** The Mark of the Hawk (1958). Sidney Poitier, Eartha Kitt.

2:10
5 **Movie:** Dead of Night (1945). Michael Redgrave, Mervyn Johns.

2:13
2 News

2:20
2 **Movie:** Raid on Rommel (1971). Richard Burton, John Colicos.

2:30
4 Rock Concert

2:35
S **Movie:** Terror Train

3:00
9 **Movie:** The Wicker Man (1975). Edward Woodward, Britt Ekland.

3:15
H **Movie:** Stripes

3:25
7 News

4:00
4 Mary Tyler Moore
11 Hazel

4:15
S **Movie:** Stripes

4:16
2 **Movie:** The Groundstar Conspiracy (1972). George Peppard, Michael Sarrazin.

4:30
9 Face the Music
11 Abbott and Costello

5:00
11 Best of Groucho
H Return Engagement:

5:30
9 Public Affairs
11 Biography

Sun., June 6

6:00
❾ Straight Talk
⓫ I Dream of Jeannie
Ⓗ **Movie:** Elvis
Ⓢ **Movie:** Journey Back to Oz

6:30
❹ Arts of Asia
❼ News
⓫ Christopher Closeup

6:45
⓫ Davey and Goliath

7:00
❷ Mighty Mouse
❹ Rebop
❺ Kenneth Copeland
❼ Faith for Today
❾ Church Growth International
⓫ Robert H. Schuller
⓭ Sesame Street

7:30
❷ Drak Pack
❹ Carrascolendas
❼ This Is The Life
❾ Viewpoint on Nutrition

8:00
❷ Mr. Moon's Magic Circus
❹ Twice A Woman
❺ Jimmy Swaggart
❼ Christopher Closeup
❾ Nine on N.J.
⓫ Frederick K. Price
Ⓢ **Movie:** Winds of Change

8:30
❷ Way to Go
❹ Here's Lucy
❼ Insight
❾ Day of Discovery
Ⓗ **Movie:** Chu Chu and the Philly Flash

9:00
❷ Sunday Morning
❹ Here's Lucy
❺ Wonderama
❼ Today's Black Woman
❾ Oral Roberts
⓫ Old Time Gospel Hour
⓭ Mister Rogers' Neighborhood

9:30
❹ Mary Tyler Moore
❼ Page Seven
❾ Point of View
⓭ Wall $treet Week
Ⓢ Jonathan Winters

10:00
❹ Positively Black
❺ Wonder Woman
❼ We're Movin
❾ Mass
⓫ Doctor Snuggles
⓭ New Jersey Show
Ⓗ **Movie:** The Hearse
Ⓢ **Movie:** Continental Divide

10:30
❷ Newsmakers
❹ Visiones
❼ Kids Are People Too
❾ That's the Spirit
⓫ Tom and Jerry

11:00
❷ For Our Times
❹ First Estate
❺ **Movie:** Tarzan and the Lost Safari (1957). Gordon Scott.
❾ Music World
⓫ Three Stooges
⓭ Ireland: A Television History

11:30
❷ Face the Nation
❹ News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
⓫ **Movie:** Here Come the Co-eds (1945). Bud Abbott, Lou Costello.

12 **NOON**
❷ **Tennis:** French Open
❾ Robert Schuller
⓭ Pick Up Your Feet
㉑ Victory Garden
Ⓗ **Movie:** Continental Divide
Ⓢ **Movie:** Dead Man's Float

12:30
❹ Meet the Press
❼ Directions
⓭ Shakespeare Plays: Hamlet. Starring Derek Jacobi.
㉑ Old Houseworks

12:45
❺ **Movie:** My Dream Is Yours (1949). Doris Day, Jack Carson.

1:00
❹ **Movie:** The Count of Monte Cristo (1934). Robert Donat,
❼ Like It Is With Gil Noble
❾ Greatest Sports Legends
⓫ Youth Speaks
㉑ Lawmakers

1:15
⓫ Candid Camera

1:30
❾ Outdoor Life
⓫ This Week in Baseball
㉑ Inside Albany

1:45
⓫ This Week in Baseball

2:00
❷ **Golf:** Kemper Open
❼ Grand Prix of Detroit
❾ ⓫ **Baseball**
㉑ Washington Week in Review
Ⓗ **Movie:** Beyond the Reef
Ⓢ **Movie:** Made in Paris
Ⓦ **Movie:** Tarka the Otter

3:00
❹ Young People's Special: P.R.
❺ **Movie:** Terror in the Wax Museum (1973). Ray Milland, Broderick Crawford.
㉑ Action Auction Live from Roosevelt Field Mall
㉑ Soccer Made in Germany

3:30
❹ Pop Goes the Country
Ⓗ **Movie:** Elvis

3:45
Ⓦ **Movie:** Stevie

4:00
❷ **Basketball**
❹ SportsWorld
⓭ New York & Co.
㉛ Washington Week in Review
Ⓢ **Movie:** I Sent a Letter to My Love

4:30
❼ Wide World of Sports
❾ Music World
⓭ Tony Brown's Journal
㉛ Wall $treet week

5:00
❺ Mission: Impossible
❾ Hardy Boys
⓫ **Movie:** Whatever Happened to Aunt Alice? (1969). Ruth Gordon, Geraldine Page.
⓭ Nuclear Countdown
㉛ Money Makers

5:30
⓭ Firing Line
㉑ Action Auction
㉛ European Journal
Ⓦ **Movie:** Popeye

6:00
❷ ❹ ❼ News
❺ **Special:** Ike: The War Years. Robert Duvall, Lee Remick, Concl.
❾ Persuaders
㉛ All About TV
Ⓗ **Movie:** Darby O'Gill and the Little People
Ⓢ **Movie:** Continental Divide

6:30
❷ ❹ ❼ News
⓭ Shock of the New
㉛ Searching

7:00
❷ 60 Minutes
❹ Father Murphy
❼ **Movie:** Crossed Swords (1978). Mark Lester, Oliver Reed.
❾ Entertainment This Week
⓫ Solid Gold
㉛ Were You There

7:30
⓭ Numero Uno
㉛ Tony Brown's Journal
Ⓦ **Movie:** Continental Divide

8:00
❷ Archie Bunker's Place
❹ CHiPs
❺ **Special:** Cinderella. The Royal Ballet's production of Prokofiev's "Cinderella."
❾ Straight Talk
⓫ Billy Graham Crusade
⓭ Nova
㉛ When Hell Freezes Over, I'll Skate
Ⓗ **Movie:** Atlantic City
Ⓢ **Movie:** Blow Out

8:30
❷ One Day at a Time

9:00
❷ 36th Annual Tony Awards
❹ **TV Movie:** Fast Charlie... the Moonbeam Rider (1982). David Carradine.
❼ **Movie:** King of the Gypsies (1978). Sterling Hayden, Brooke Shields.
❾ It is Written
⓫ Lawrence Welk
⓭ Masterpiece Theatre: Flickers
㉛ Swinging the Blues
Ⓤ **Movie:** A Change of Season

9:30
❾ World Tomorrow
Ⓦ **Movie:** Atlantic City

10:00
❺ ⓫ News
❾ Jimmy Swaggart
⓭ Butterflies
㉑ **Movie:** Winterset (1936). Burgess Meredith.
㉛ Non Fiction Television
Ⓗ **Movie:** Continental Divide
Ⓢ **Movie:** The Stunt-Man

10:30
❺ Sports Extra
⓫ From The Editor's Desk
⓭ To the Manor Born

11:00
❹ ❼ News
❺ Off the Set
❾ Morecambe and Wise
⓫ Off the Set
⓭ Independent Focus
Ⓤ **Movie:** Without Warning

11:15
❷ ❼ News

11:30
❺ David Susskind
⓫ Streets of San Francisco
Ⓦ **Movie:** Fun House

11:45
❷ Sports Update
❹ **Movie:** To be announced
❼ Sports Special
Ⓗ **Movie:** Chu Chu and the Philly Flash

11:55
⓭ Paik on Air

12 **MIDNIGHT**
❷ Barnaby Jones
❼ **Movie:** D-Day the Sixth of June (1956). Robert Taylor,

12:15
Ⓢ **Movie:** Cutter's Way
Ⓦ **Movie:** Sweet William

12:30
❾ **Movie:** City Across the River (1949). Stephen McNally.
⓫ Rookies

1:00
❷ News

1:07
❷ **Movie:** Ulzana's Raid (1972). Burt Lancaster,

1:20
Ⓗ Robert Klein at Yale

1:30
⓫ News

1:45
❹ Mary Tyler Moore

2:00
❼ **Movie:** Returning Home (1975). Dabney Coleman, Tom Selleck.
⓫ It's Your Business
Ⓢ **Movie:** Young Lady Chatterley

2:10
❹ Mary Tyler Moore

2:15
❹ Positively Black

2:30
❾ Life of Riley
⓫ **Movie:** Captain Newman, M.D. (1963). Gregory Peck, Tony Curtis.

2:45
❹ First Estate

2:50
Ⓗ **Movie:** Beyond the Reef

3:00
❾ **Movie:** The Sword of Monte Cristo (1951). George Montgomery,

3:45
Ⓢ Jonathan Winters

4:03
❷ **Movie:** The Savage Eye (1970). Peter Duel, Jim Hutton.

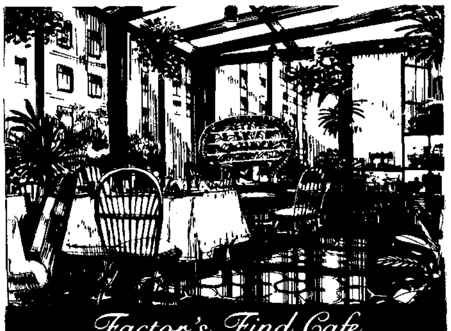
4:15
Ⓢ **Movie:** Blow Out

4:20
Ⓗ **Movie:** Atlantic City

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:30
⓫ Rangel Report



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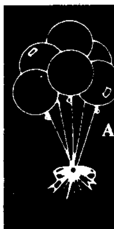

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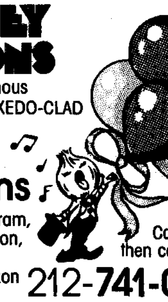

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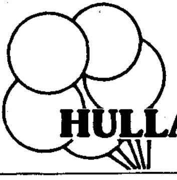

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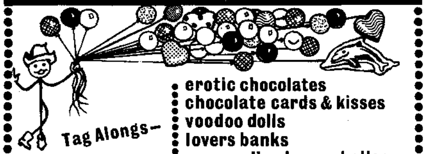

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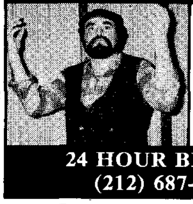

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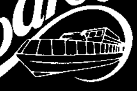

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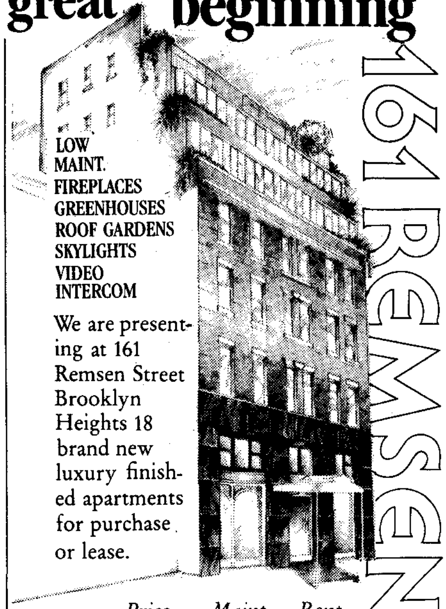

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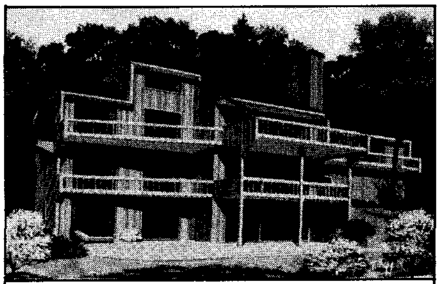

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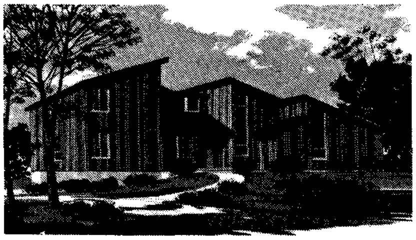

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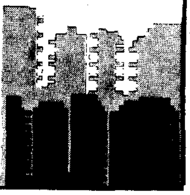

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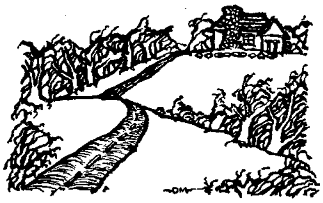

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 448

BY MARY ANN MADDEN

WHOABEGONE—horse training.

--

TWO CHEZ—duplex rentals.

--

CUE GARDENS—outdoor pool and billiards.

--

OWE JOUR D'HUI—prompt collections.

--

SETTING A PRESIDENT—hairstylists to the White House.

Above, more from our Classified Directory. Competitors are invited to provide the name and a brief description of a small business.

Results of Competition 445, in which you were asked for brief, smart-aleck film reviews. Actual films.

Report: A few—uh, let me put it this way—a bunch, no—several—well, *some* of you mistook this for the "reviews based on ignorance or misunderstanding." These entries we chose to ignore or misunderstand. The repeats: BEN HUR—Loved Ben. Hated Hur. VICTOR/VICTORIA—Loved him. Hated him. JAWS—A plot to sink your teeth into. SLEEPER—Zzzzzz. MY DINNER WITH ANDRÉ—Food for thought. In all, a first-rate job. Rated A-1.

First Prizes of two-year subscriptions to "New York" to:

SAME TIME, NEXT YEAR—Alan Alda, Ellen Burstyn. Boy meets girl, boy meets girl, boy meets girl, boy meets girl, boy meets girl, boy meets girl.
Tony Giordano Sr., Brooklyn

DAS BOOT—Not to be confused with *Das Liebe Boot.*
Dolly Hecht, N.Y.C.

SOMEBODY KILLED HER HUSBAND—Not to mention her career. Farrah Fawcett.
David Rutman, Brooklyn

Runner-up Prizes of one-year subscriptions to "New York" to:

I WANT TO LIVE—Susan Hayward. Fear of frying.
Joanna Zippel, N.Y.C.

DAYS OF WINE AND ROSES—Lee Remick, Jack Lemmon. Leave the kiddies home, but bring the kangaroo.
Jacqueline Fogel, Jamaica, N.Y.

HEAVEN'S GATE—We can't give away the plot—or the movie—but no one will be seated after the first minute, and only a few before.
Patricia B. Silberman, Baltimore, Md.

And Honorable Mention to:

THE HOUND OF THE BASKERVILLES—Basil Rathbone, Nigel Bruce. Contains some phosphates. Rated G(rrrrr).
Robert McLain, N.Y.C.

ATTACK OF THE KILLER TOMATOES—Seedy.
J. H. Olander, N.Y.C.

THE TEN COMMANDMENTS—C. Heston. Chock full o' nots.
Don Hauptman, N.Y.C.

AN AFFAIR TO REMEMBER—She was looking up.
Carleton Carpenter, Warwick, N.Y.

THE BIBLE—John Huston. Message film.
Lillian Israel, Carmel, N.Y.

DEATH IN VENICE—Dirk Bogarde. A doge.
Larry Laiken, N.Y.C.

$—Warren Beatty, Goldie Hawn. ¢.
Tony Lang, N.Y.C.
sp. mention: Louis Phillips, N.Y.C.

THE ROSE TATTOO—Anna Magnani, Burt Lancaster. Don't cry for me, Serafina. Some violence, overacting. Not rated.
Todd Pearthree, N.Y.C.

INHERIT THE WIND—Spencer Tracy, Frederic March. Gorilla warfare.
Nancy Rothe, N.Y.C.

THE STORY OF ALEXANDER GRAHAM BELL—Don Ameche, Loretta Young. Talky.
James W. Penha, Jackson Heights, N.Y.

THREE LITTLE WORDS—Red Skelton. 1. Save 2. Your 3. Money.
Phil Levine, Bronx

CYRANO DE BERGERAC—José Ferrer. Set in pre-rhinoplastic France. Some nasality.
Lewis B. Frumkes, N.Y.C.

REDS—Warren Beatty, Diane Keaton. How the West was lost.
James A. Miller, Cleveland, Ohio

PSYCHO—Tony Perkins and Janet Leigh, who learns why 95 percent of all household accidents take place in the bathroom.
Douglas Braverman, Troy, Mich.

VICTOR/VICTORIA—Julie Andrews, Robert Preston. Boy meets boy, meets girl, meets boy/girl.
Lisa M. Green, Merrick, N.Y.
sp. mention: Georgia F. Adams, Yorktown Heights, N.Y.;
Edmund Conti, Summit, N.J.

SSSSSSSS—Don't say it. Hiss it.
Phillipa Lewis, N.Y.C.
similarly: Jay McDonnell, N.Y.C.

KING KONG—Dino De Laurentiis's epic. Does not improve the species.
A. Shulman, Villanova, Pa.

THE TAKING OF PELHAM ONE TWO THREE—Walter Matthau. Aviso. La via del tren subterraneo es peligrosa.
Michael Lesk, Chatham, N.J.

THE GENE KRUPA STORY—Sal Mineo. Offbeat. Some loudness.
Henry M. McCaddin, Chatham, N.J.

MISSING—Jack Lemmon, Sissy Spacek. Not reviewed at press time.
Aaron C. Elson, N.Y.C.

BATTLE IN OUTER SPACE—Ryo Ikebe. Earth is under interplanetary attack, but the Japanese Air Force saves us. Great visual effects. Rotten dubbing.
Patsy S. Felmet, Wintersville, Ohio

THE MAGUS—Complex but haunting saga of how it is possible to take a very long, boring book and make it into a still more obscure film without losing too much prestige.
Walter Hovey, New Haven, Conn.

TARZAN THE APE MAN—Boy meets girl. Some nudity, some violence, some dialogue.
Kathleen E. Ward, Bronx

THE BEST LITTLE WHOREHOUSE IN TEXAS—Burt Reynolds, Dolly Parton. The best little hairpieces in Hollywood.
Mark Wolfson, Spring Valley, N.Y.

CAT PEOPLE—Nastassia Kinski. *Fritz the Cat* with real people. Nudity, violence, growling.
David K. Miller, N.Y.C.

THE TRAIN—Burt Lancaster, Paul Scofield. Nazis transport valuable French art to Germany when it absolutely, positively has to be there overnight.
Tim Hanley, N.Y.C.

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2001: A SPACE ODYSSEY—Directed by Stanley Kubrick. Good of this type.
Ethan Greenberg, N.Y.C.
sp. mention: Paul Noble, N.Y.C.

ANIMAL HOUSE— If you liked *Bonzo Goes to College . . .*
John Survant, West Los Angeles, Calif.

LAST YEAR AT MARIENBAD—Slow. Very slow. Mirrors. Marble. Very slow. Black-and-white. Mirrors. Slow.
Lisa Schwarzbaum, N.Y.C.

TOP HAT—Fred Astaire, Ginger Rogers. They're dancing as fast as they can.
Joseph Blitman, N.Y.C.

WHO IS KILLING THE GREAT CHEFS OF EUROPE?—Jacqueline Bisset, George Segal, Robert Morley. Some adult situations. Some obesity.
Robert Morden, Brooklyn

GUNGA DIN—Cary Grant, Douglas Fairbanks Jr. Upper-class British heroics. Sam Jaffe in diapers saves the regiment.
Oliver M. Neshamkin, M.D., N.Y.C.

WHAT EVER HAPPENED TO BABY JANE?—Who cares? B. Davis, J. Crawford.
T. Nash, Winston-Salem, N.C.

NAPOLEON—Abel was I ere I saw Coppola.
J. Bickart, N.Y.C.

MOBY DICK—Sail. Gale. Hail whale. Impale. Tail. Ishmael. G. (All male.)
Wendy R. Ellner, Richland, Wash.

THE DEEP—Nick Nolte, Jacqueline Bisset. Some violence. That's a moray.
Suzie Friedman, Chapel Hill, N.C.

PLAY IT AGAIN, SAM—That's the Woody-would-pucker song.
Trilby Schreiber, Old Saybrook, Conn.

IF YOU COULD SEE WHAT I HEAR—Charming. See it if you can. If you can't, don't.
Barbara Seith, N.Y.C.

ON GOLDEN POND—Henry Fonda. Fine example of cinéma-gérité. Bring the grandkids.
Gregory Greenberg, N.Y.C.

QUEST FOR FIRE—Unknowns. Some violence, some nudity, some cannibalism. No subtitles.
similarly: John Erwin, Bloomsburg, Pa.;
John Falxa, N.Y.C.;
Martin Blume, Sayville, N.Y.;
George Demitroulis, Avenel, N.J.
sp. mention: T. Daraio, Auburn, N.Y.

THE THREE STOOGES IN ORBIT—And not a moment . . .
Diane Silverman, Bellerose, N.Y.

Competition Rules: One entry only should be sent to Competition Number 448, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 11. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 5-12 issue. Out-of-town postmarks are given three days' grace. **Postcards only.**

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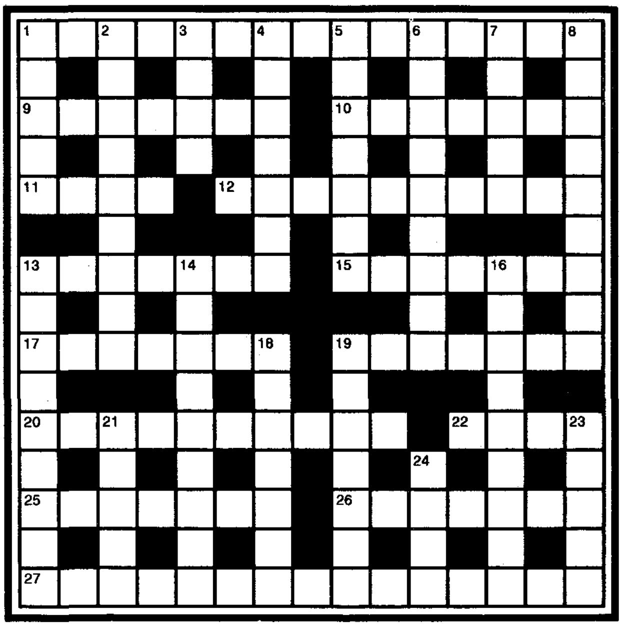
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Tradesmen potter about in here. (10, 5)
9 Count on a girl being abstract. (7)
10 Punishment includes alternatives for praise. (7)
11 Short distance for a cart to go back. (4)
12 Something in the body we may have to remove if not damaged. (5, 5)
13 Man carries the container back as a means of restraint. (7)
15 Does what a baby does, putting an article in the river. (7)
17 An initial change would turn metal into bone. (7)
19 Fireworks as one departs in confusion. (7)
20 "The unplumb'd, salt, — sea" (Arnold). (10)
22 Payment for northerner. (4)
25 Being full, almost drive off without service. (7)
26 Senselessly a girl follows one to the city. (7)
27 Political occasion when fancy or pretence is broadcast. (5, 10)



Down

1 It's nearly all owing to a lot of pigs that it's dirty. (5)
2 Where a poem is composed about a princess. (9)
3 Bring up what is often brought up. (4)
4 My foreign gentleman is without a sign of spring. (7)
5 Poet and playwright following the novel. (7)
6 Rigorous version of naval setting. (9)
7 Different so in bed would be worried. (5)
8 Grand ladies seem confused about the newspapers. (9)
13 Pure atoms are split but its victims are tiny creatures. (5-4)
14 Exclaim about a man holding one tin—such trickery! (9)
16 Of a famous labourer and a goddess pure. (9)
18 Generator makes mother go without gin. (7)
19 If the priest were beheaded it would be over a quarrel. (7)
21 Creature looks pious in something black. (5)
23 It sounds like the right moment for a plant. (5)
24 Market for the just. (4)

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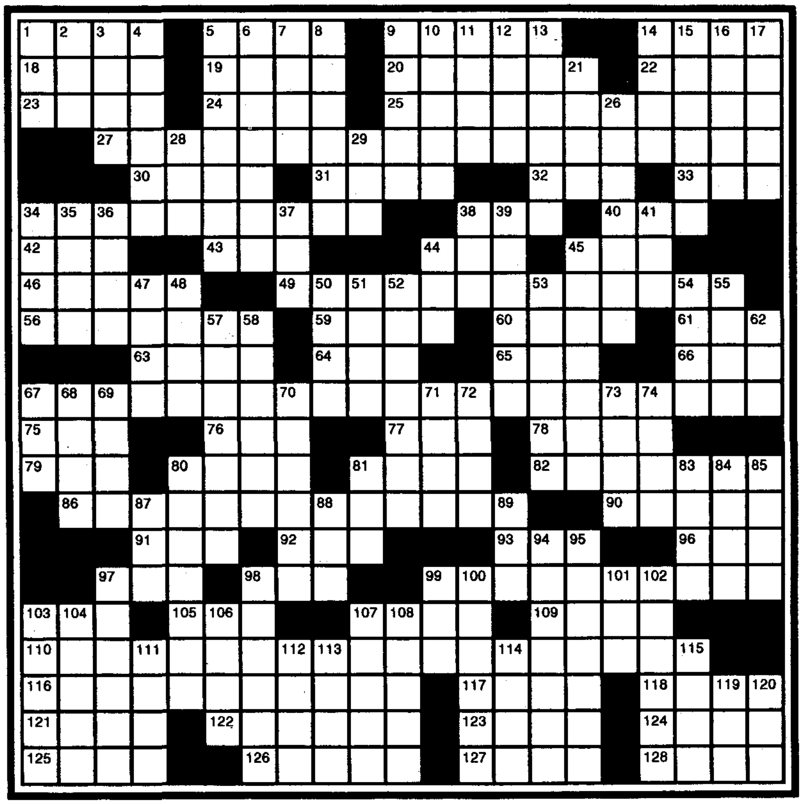
'BRONX BROWSE': CUE CROSSWORD / By Maura B. Jacobson

Across

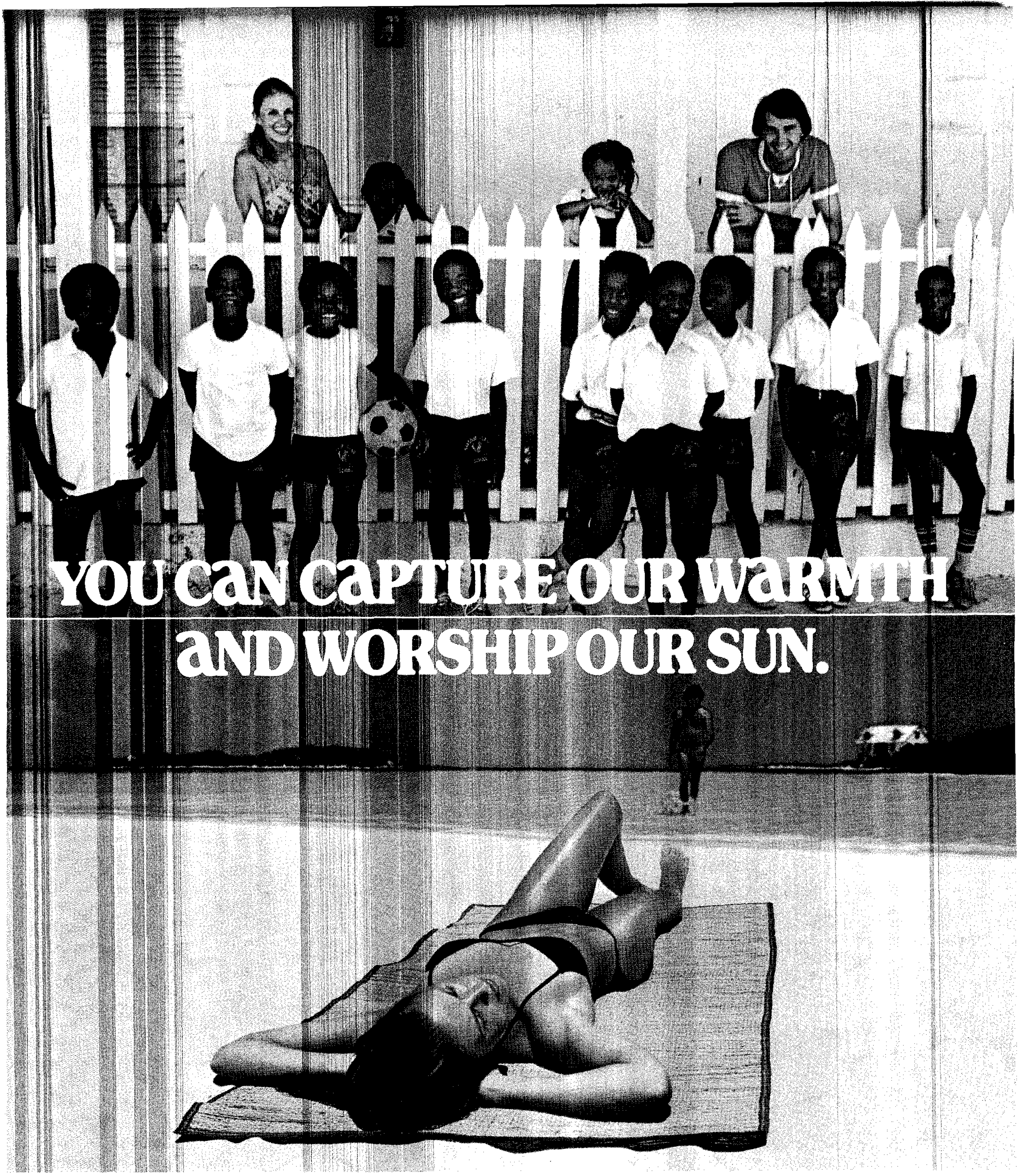
1 Papal name
5 Inhabitants of a film planet
9 Ricochet
14 Kind of mater
18 Lassie's colleague
19 Regulation
20 Pilot Earhart
22 Whoppers
23 African republic
24 Durrell heroine
25 For whom the Bronx was named
27 Famed Bronx study spot
30 ". . .Ever —— Dream Walking?"
31 Ocean eagle
32 Superlative suffix
33 Otologist's study
34 Bronx bridge
38 Cotton ball
40 Suitable
42 First or foreign
43 Cowboy's nickname
44 Dodecanese island
45 Golf tutor
46 Hebrew letters: var.
49 "The house that Ruth built"
56 Lucidness
59 Enter
60 Author Murdoch
61 Caviar
63 Pygmy buffalo
64 Under the weather
65 Family nickname
66 Mediator Linowitz
67 Formal name of the Bronx Zoo
75 Whiffenpoof
76 Four-in-hand
77 That: Sp.
78 Purl's reverse
79 Type of Buddhism
80 Mountain lion
81 So —— (amen)
82 Word with psycho
86 Bronx-dwelling poet
90 In reserve
91 "—— Blue Eyes" (Sinatra)
92 Cereal bit
93 Self-image
96 Deadpan-comic Sparks
97 Depart, to kilties
98 Dix and Ord: abbr.
99 Bronx museum
103 Labor org.
105 Estuary
107 Laser
109 "I am monarch of —— survey"
110 Bronx distinction
116 View from Riverdale
117 Point after deuce
118 Bisector's segment
121 The Orient: Fr.
122 "Raging Bull" star
123 Sound of Big Ben
124 King Cole's fiddlers
125 —— -do-well
126 Up the ante
127 Units of work
128 Dimensions

Down

1 Indian moccasin
2 —— Kabibble
3 Normandy invasion beach
4 Mean one
5 Most coy
6 Throb
7 Wire current: abbr.
8 Auk's relative
9 Box canyon
10 Lather-producing plant
11 U. of Nevada city
12 Norwegian king
13 Failed to hit
14 Medicinal plant
15 Songbird
16 Mohammed's birthplace
17 Interrogator
21 Primer lessons
26 Musical slowdowns
28 Before aitch
29 Pay dirt
34 Brit. servicewoman
35 Bunker, e.g.
36 Inventor's start
37 Air element: prefix
38 Tribulation
39 St. Francis's home
41 Ground taro root
44 Barbie's beau
45 Fellow countryman
47 Become raggedy
48 Chinese: comb. form
50 Money exchange fee
51 —— contendere
52 Neighbor of Waco
53 Magician's bag
54 Bear of the skies
55 Othello, for one
57 Torquemada's method
58 Washington city
62 Lodge member
67 Pince- ——
68 Robert ——
69 Monsoon or sirocco
70 Fanatic
71 Gogol character
72 —— seed (fade)
73 Sieva bean
74 School gps.
80 Capital of Sicily
81 Belfry nuisance
83 One of the Turners
84 The same: Lat.
85 Sign over
87 Malabar Coast colony
88 —— Palmas
89 Flexible fish
94 Looking daggers
95 Certain teas
97 Hawn
98 More just
99 "It —— to Be You"
100 Winding pathway
101 1918 scourge
102 Fisticuffs
103 Cagney role
104 Busy, as a phone
106 "—— my Annabel Lee"
107 Max and Buddy
108 John Mc——
111 River of Flanders
112 Skeezix's wife
113 III times XIX
114 Perfume choice
115 Name in spydom
119 Cleo portrayer
120 Adversary



Solutions to last week's puzzles appear on page 109.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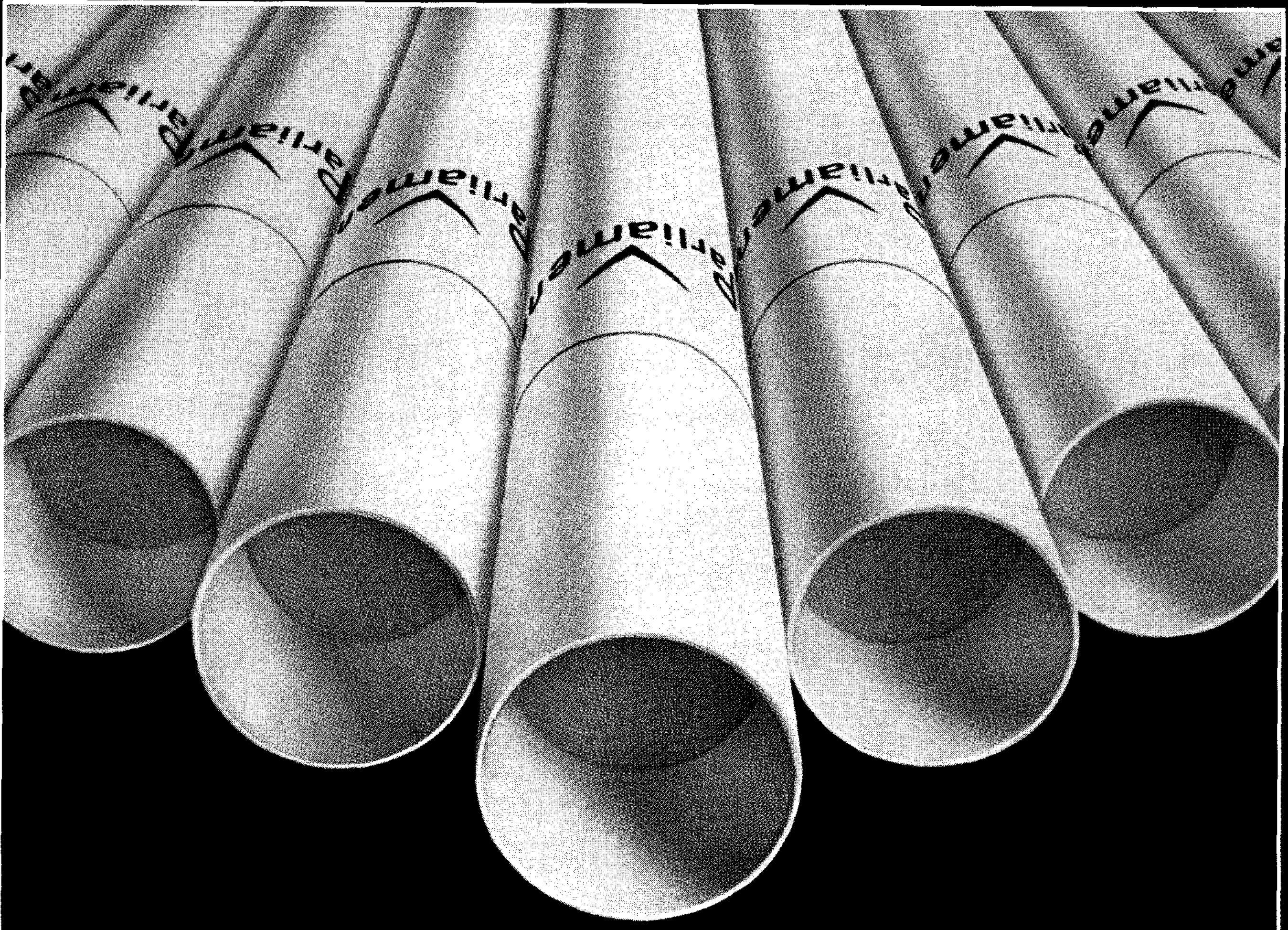
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